Pictures from the Vaudeville Viewpoint

DRAMATIC MIRROR
OF THE STAGE AND MOTION PICTURES

JUNE 16, 1917 PRICE TEN CENTS

MADGE KENNEDY
Star in Goldwyn Pictures

Morris Gest Talks of Coming Season

Goldwyn Stars

Jane Cowl

Mae Marsh

Madge Kennedy

Mary Garden

Maxine Elliott

ADVISORY BOARD:

Samuel Goldfish, Chairman
Edgar Selwyn
Irvin S. Cobb
Arthur Hopkins
Margaret Mayo
Roi Cooper Megrue
Archibald Selwyn
Crosby Gaige
Porter Emerson Browne

THESE TREMENDOUSLY POPULAR STARS KNOWN AND ADMIRED AROUND THE WORLD APPEAR EXCLUSIVELY IN

Goldwyn Pictures

Beginning In September They Will Be Seen at the Leading Theatres On Four Continents In a Type and Quality of Production Rarely Ever Attained In Cinema Art.

Goldwyn Pictures Corporation

16 EAST 42nd STREET, NEW YORK CITY

Telephone: Vanderbilt 11

DRAMATIC MIRROR

OF THE STAGE AND MOTION PICTURES

VOLUME LXXVII — NEW YORK, SATURDAY, JUNE 16, 1917 — No. 2008

BRITISH ACTORS BEING RECRUITED

Prominent Players Are Among Those Eligible for the Army

"War is hell, but mind your own business," British actors are reported to have declared to certain chuckling American actors last week when it was reported that Brig.-Gen. W. A. White, of the British Army, in command of a recruiting mission in New York, had asked for the names and addresses of all the English actors now in this country.

It is said by those observers who scrutinize carefully every phase of activity along the Rialto that never had the stationery stores reported such a heavy and persistent sale of pads and pencils. It seemed that every American actor, who, for the past three seasons, has complained of the material decrease in his salary or the inability to find employment owing to the heavy invasion of English actors, had availed himself of the opportunity to provide names. So they bombarded the stationery shops and with indelible pencils wrote down names and names and names.

Gen. White with his staff has taken offices at 280 Broadway. Early in the week he announced that the intention of the mission was to stimulate recruiting among British subjects here, and particularly among actors. To this end, the executive secretaries of the Players, Lambs and Friars Clubs, were asked to co-operate. Gen White stated that means had been found whereby English subjects could enlist and obtain free transportation to England, and return if they were found unavailable.

Several British actors, who are appearing on Broadway, have already applied for enlistment. In the list are included George Hassell, who is playing a leading role in "Love o' Mike" at Maxine Elliott's Theater, and who served with an Australian contingent in the Boer War; Roland Young, who recently closed his season in "A Successful Calamity"; Colin Campbell, Duncan McRae, Leonard Mudie, who played the part of a wounded Cockney in "Out There"; Roland Bottomley and Malcolm Dunn.

HOPKINS WANTS HUDSON

Manager Reported to Have Leased Theater for William Gillette

Arthur Hopkins is negotiating, it is reported, for a lease of the Hudson Theater next season for the use of his productions. Provided he is able to obtain the Hudson he will open it early in the Fall with the presentation of William Gillette in Clare Kummer's comedy, "A Successful Calamity," for an engagement of four weeks. At the close of this period, Mr. Gillette will go on a tour of the principal cities, while Billie Burke will come to the Hudson in a new comedy by Miss Kummer. It will be Miss Burke's first appearance on the New York stage since she withdrew from the Charles Frohman forces.

TICKET SPECULATORS HIT

Amendment to War Revenue Bill Means Prohibitive Tax on Their Business—50 Per Cent Charge on Amount of Sales

WASHINGTON, D. C. (*Special*).—In an amendment to the War Revenue Bill, the Senate Finance Committee struck a powerful offensive against ticket speculators. The amendment offered by Senator Thomas of Colorado, provides for a 50 per cent. tax on the amount charged by speculators above the box-office rate. The speculator handling the tickets is to keep account of them and make the tax return to the Government.

By the amendment such a prohibitive tax is proposed that the business of ticket speculating will be practically brought to an end.

The amendment reads as follows: "That upon tickets of admission to theaters, operas, and other places of amusement sold at news stands, hotels, and places other than the ticket offices of such theaters, operas, or other places of amusement, 50 per cent. of the amount for which tickets are sold in excess of the price charged at the ticket office shall be assessed as a tax."

In offering the amendment, Senator Thomas said he did not think it fair to allow ticket speculators to make extravagant profits during war time from a public that is to have a heavy burden of tax to pay. The admission tax of 5 per cent., he said, would impose sufficient of a strain without the public being called upon to pay a toll to the speculators. Under Senator Thomas's scheme the ticket speculator making 50 cents on the sale of a ticket would have to turn 25 cents of it over to the Government.

The Revenue Bill carries with it penalty of fine or imprisonment for failure to make full and honest return of any taxes imposed.

The 5 per cent. admission tax to agricultural fairs, Chautauqua and lyceum shows and others coming into the category of being run by distinctively local organizations was struck from the Revenue Bill. The tax now applies only to tickets for theaters, operas, circuses, and like performances. The tax has already been removed from motion picture admissions of 25 cents or under.

The bill will probably be offered in the Senate this week.

SHUBERT, HAMMERSTEIN AND INCE

Two Theatrical Managers Combine with Photoplay Producer in Advance Picture Corporation

A motion picture organization of the first importance is promised with the announcement of the alliance of Lee Shubert, Arthur Hammerstein and Ralph W. Ince in what is to be known as the Advance Motion Picture Corporation. The new company will begin producing pictures almost immediately in a new studio which is being built near the Palisades.

The corporation has secured the services of three popular young women in the theatrical and moving picture field; namely, Elaine Hammerstein, the daughter of Arthur Hammerstein; Lucille Lee Stewart and May Thompson. The first picture to be made will be a feature showing Miss Hammerstein in "The Co-respondent," the scenario being based on the play of this name given last year at the Booth theater, with Irene Fenwick in the title role. The play is from the pen of Alice Leal Pollock and Rita Weiman.

The second picture will feature Miss Stewart in "Fate's Honeymoon," an original story by Max Brand, bought from Frank A. Munsey. The story will appear in the July 13th issue of *Munsey's Magazine*. It is a red blood narrative dealing with life in the Sierra Nevada Mountains and social circles of San Francisco.

The third picture will feature May Thompson, now appearing in the leading role in "You're in Love," at the Casino Theater. Miss Thompson's first picture will be "The Girl in the Forest," which was an operetta in which Lulu Glaser appeared at the Herald Square Theater some years ago.

Following the making of these three pictures a number of others will be produced, based on plays and operettas under the control of Lee Shubert.

FOR BOOTH OPENING

"Friend Martha," by Edward Peple, Will Have N. Y. Production in August

The Booth Theater, which harbored some of the most pronounced successes of the past season, will reopen early in August with a new play by Edward Peple, entitled "Friend Martha." The cast will include Edmund Breese, Helen Lowell, Florence Edney, Reginald Benny, Charles A. Stevenson, and others.

UNIFORM CONTRACT IS COMING SOON

Committees of Managers and Actors to Confer on Details

There is every indication that the question of the uniform contract between managers and actors will shortly be settled now that Marc Klaw, president of the United Managers' Protective Association, has returned from the Pacific Coast. The managers' organization and the Actors' Equity Association recently reached an agreement that a standardized contract would be of benefit to both sides, and at the annual meeting of the actors' society, on May 28, it was announced that upon the return here of Mr. Klaw the work of settling the problem would be immediately begun.

A meeting of the Managers' Association will be held soon to appoint a committee of five to confer with a similar committee from the Actors' Equity Association. The actors' committee has already been appointed and includes Francis Wilson, Howard Kyle, George Arliss, Frank Mills and Paul N. Turner. The Equity Association has proposed a standard contract. If the managers accept it a controversy several years old will be ended, and an end will be put to the proposal of the A. E. A. to affiliate itself with the American Federation of Labor.

The managers are not in favor of the idea of dealing with unionized actors, and the actors themselves prefer to remain outside the federation if they can obtain what they want by compromise.

The chief concessions the actors want in a uniform contract are a general reestablishment of the two weeks' notice clause, a limitation of the period of free rehearsals, full pay for Christmas and holy weeks, extra pay for extra performances, and transportation back to New York.

Several managers, including A. H. Woods, Oliver Morosco, Winthrop Ames and Cohan and Harris, have accepted the A. E. A. form of a contract which provides for these concessions, but others persist in discharging without notice, holding rehearsals as long as six weeks without remuneration and cutting salaries in Christmas and holy weeks. The new contract will eliminate these injustices.

THE CONVENTION MIRROR

From July 14 to 21, the Motion Picture Exhibitors League of America will hold its annual convention at Chicago.

The Issue of the MIRROR dated July 14 will be a Special Convention Number, containing many exclusive and timely articles, especially valuable to Motion Picture Exhibitors, who are invited now to send in their views of conditions in general for publication in this issue.

It would be advisable to make arrangements immediately to secure space in this Convention Number.

COMBINING MOTION PICTURES AND VAUDEVILLE

How Variety and the Photoplay Are Being Worked Successfully in Moderate Priced Theaters —Growth of Popularity of Films in Two-a-Day Houses as Viewed by Magnates in the Amusement Field—Serials Not a Good Drawing Card

In the old days they called it VAUDEVILLE with motion pictures. Now it is MOTION PICTURES with vaudeville. Times have changed.

As late as four years ago advocates of the motion picture resented and attacked the combination of variety and the photoplay. The files of THE DRAMATIC MIRROR show repeated protests against this "attempt to combine two distinct entertainments."

In the interim a form of amusement, combined of film and variety, has grown up. The old renovated store with its single vaudeville act and one-reel "drama" has developed into a de luxe entertainment. It is small time vaudeville. The germ of the vaudeville-picture show is really the basis of the Rialto-Strand form of entertainment. At least, so the variety magnates claim.

It is Will Cressy, the vaudeville headliner, we believe, who tells of his early days when small time performers worked from morning to late night without removing the grease paint. The show usually consisted of an act and a picture. "If the machine slipped out of commission," Mr. Cressy remarked, "we had to follow ourselves. We were human reels in those days."

Use of Feature Pictures

The average vaudeville-motion picture bill to-day consists of six acts and a feature picture, the film drama appearing last on the program. The position varies in some houses, dependent upon the strength of the photoplay. The chiefs of the various theater circuits report that the combination is working out most successfully. They see no reason for its popularity to wane.

Arthur White, who handles the booking of motion pictures for all the theaters of the great Keith chain, is a film veteran in every sense of the word. He was with Thomas Edison, back in the palmiest of the screen's palmy days and later with Vitagraph.

"In that first Edison period," says Mr. White, "we worked out at Orange, N. J., in what we used to call the 'Black Maria.' It looked like a street car, had a glass side, and we used to move it around so that it faced the sun. Then we built the old studio at 41 East Twenty-first street, the sensation of its day. It stills stands, a memory of the period when a picture was long at fifty feet. I recall engaging E. S. Porter, now of the Famous Players, who was given charge of the studio, and the cameramen at a salary I wouldn't dare repeat now in this era of record salaries. None of the players who afterwards attained fame with Edison were then with the organization. Gilbert 'Broncho Billy' Anderson used to wait around the studio for an occasional small role.

350 Feet Called Too Long

"I remember when we did 'The Life of the American Fireman' in 350 feet. Everyone looked upon it as entirely too long for popularity. I played the fireman, frequently doubling as an actor at that time. Firemen and policemen were my forte. Then we did 'Jack and the Ben Stalk' in 425 feet. We had no regular company. Sometimes we hired a passing bootblack or a truckman. When we wanted a few actresses, we used to 'phone downtown to an artist. He would rush up two or three pretty models. We improvised scripts as we worked. But we were highly pleased with ourselves.

"I have watched the evolution of the photoplay from the very start. Remember 'The Great Train Robbery?' That was made by Edison just after I left. 'Broncho Billy' Anderson played a part in it. 'The Great Train Robbery' was the first hit in motion pictures. How the business has progressed since! Two or three years ago, with the coming of the stage stars and the huge spectacle, I thought that the limit had been reached. But the photoplay moves right along.

"The big time, Keith theaters confine their use of motion pictures to the Pathe-Hearst news reel to open or close the program. Except for this release of immediate news interest, we find motion pictures out of place on the bill. Audiences, such as attend the Palace, Colonial or Orpheum want their vaudeville as vaudeville.

For Smaller Houses

"But in the small time houses—the three-a-day 'pop' theaters—we use on an average of seven or eight reels. This usually consists of a five-reel feature, a one or two-reel comedy and a news reel. We do not like to go over a seven-reel length for the feature. We find that the patrons enjoy the pictures as much, or more, than the vaudeville.

"We find that the small time vaudeville audience likes variety in his screen entertainment as well as the vaudeville portion of the program. Thus a heavy dramatic picture may go strong one week, while a Douglas Fairbanks comedy will follow with great success the next. Audiences want variety, spice and life in their pictures. Nowadays they are as wise and critical of pictures as of vaudeville.

"On an average we are against the serial. We found 'Patria,' with Mrs. Vernon Castle, an exception, one serial that could draw. As a rule, however, the serial is not adaptable to our use.

"The combination of vaudeville and pictures has been of gradual growth. In the old days it was bitterly assailed. I recall trying to persuade Percy G. Williams of the possibilities of the combination. Like others, he felt that pictures and variety were separate and distinct entertainments.

"About fifteen or sixteen years ago Mr. Williams used to turn his Circle Theater over to motion pictures for Sunday performances. The program used to consist of photoplays, ranging from 50 to 250 feet. Some ten to fifteen plays made up a single reel. But people refused to attend the Sunday shows. Motion pictures didn't appeal. I used to stand in front of the theater and try to give away tickets. Pedestrians used to smile, shake their heads and pass on. But the photoplay has grown. The combination of the photoplay with vaudeville helped the motion picture a lot in the pioneer days. At the same time producers have built it up with a lot of hard and conscientious work."

The comments of Lester H. Riley, one of the heads of the Proctor Circuit, were somewhat similar to those of Mr. White.

Where Films Draw

"We have found, through seasons of experience," says Mr. Riley, "that the big time vaudeville audience doesn't want motion pictures with his variety. On the other hand, in the cheaper vaudeville theaters, a good picture rounds out a show. It makes the most satisfactory entertainment for the price.

"To which do you attribute the greater drawing power?" we asked.

"It's an even split," responded Mr. Riley. "We have tried vaudeville in the cheaper houses without pictures. The resultant show does not draw as well, nor does the bill prove as satisfactory. At the same time, we find few motion picture features draw on their own account. That is, the combination of film and variety is ideal.

"The tastes of our audiences? They vary in the different localities. We do find, however, that our audiences do not want the grewsome, tragic or sad in motion pictures. They want to be entertained. We find that very little of the war stuff is popular. War pictures may draw in theaters where a certain distinct clientele may be appealed to. Our theaters draw a neighborhood audience.

Serials Not Wanted

"Serials? No, we don't want to play them. Sometimes they start well, but interest peters out long before they finish." Mr. Riley, by the way, is highly optimistic over wartime conditions. He looks for no financial depression. Indeed, he anticipates a highly prosperous condition through the Summer and Fall, at least.

Alfred Cheney Johnston.

FANNY BRICE.
In Ziegfeld "Follies."

Charles S. Levin, general manager for the William Fox circuit of houses, made some interesting comments. "We find the combination of vaudeville and motion pictures to be working out most successfully. In the old days the two factors did not blend with any sort of success. Photoplay producers resented the mingling of variety with their products.

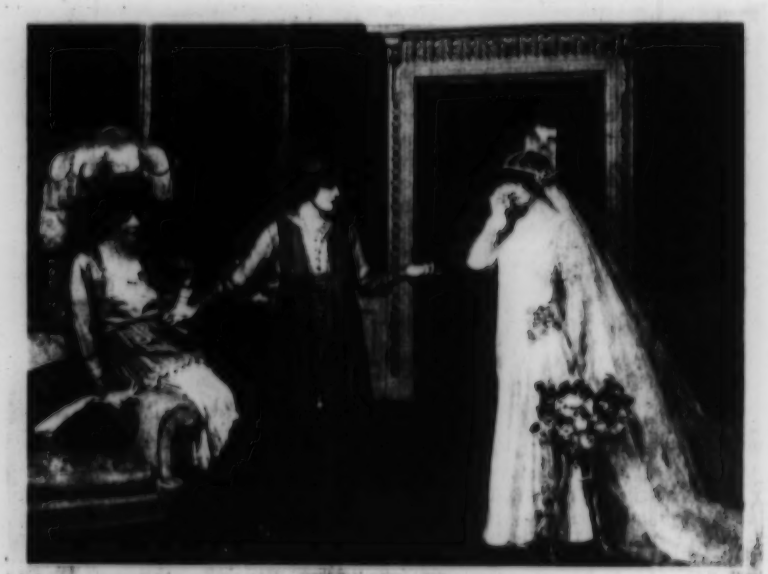
"The fact was that at that time a fifteen-minute-act and a fifteen-minute picture usually constituted a show—and the picture was nearly always bad. Lower priced vaudeville, too, was far below the present standard.

"Nowadays a large sum goes into each big film production. The vaudeville-motion picture bill is like having a variety performance precede a drama. We always play the film last, by the way, usually preceding it by six acts and sometimes by a one-reel news or comedy reel.

"We find the story of the photoplay is everything. Vaudeville audiences demand that the film drama have a strong theme. They do not want propaganda. Heart interest is the thing.

"Which draws, variety or the feature picture? The feature film, everytime. The audiences come to see it, although the surrounding vaudeville bill may help influence their attendance in a measure.

"The tastes? We find no distinction between New York city and other cities and towns. Right here the city shows varying tendencies. Melodrama is popular in one zone, society drama in another. It all depends on the mental calibre of the immediate clientele."



White.

VIOLET KEMBLE COOPER, LAURETTE TAYLOR, LYNN FONTAINE,
In "The Wooing of Eve," to be Used in Miss Taylor's Repertory.

Combining Vaudeville and Screen

An interesting statement anent the combination of variety and the screen was issued by Marcus Loew for THE DRAMATIC MIRROR. "The combination of feature photoplays and vaudeville on the same program," states Mr. Loew, "which came into wide popularity during the past year, has been the saving step of many a vaudeville theater, and has done wonders to increase the popularity and wide use of big five or more reel productions. It has benefited the theater owner, particularly the owner of a theater who was trying to 'get by' with a vaudeville policy and running in-

Copyright Charles Frohman.

BEATRICE TERRY, CHARLES DALTON, ETHEL BARRYMORE.
Appearing in Barrie's "The Twelve Pound Look."

GEST TALKS OF COMING SEASON

Theatrical Firm Plans to Have Seventeen Companies Next Year—More Musical Plays

The theatrical firm of Comstock and Gest has completed one of the most successful seasons of its career. Beginning the year with three companies in George V. Hobart's "Experience," it presented "The Wanderer," a spectacular Biblical play, at the Manhattan Opera House in mid-Winter, assembling therein one of the most notable casts in American stage history, and later brought "Oh, Boy!" the latest product of that industrious triumvirate, Wodehouse, Bolton and Kern, into the Princess Theater, where it seems destined to run another year.

"We will have seventeen theatrical companies playing in New York and throughout the country next season," said Mr. Gest in his office at the Princess Theater. "Our new attractions will include 'Kitty Darlin',' a musical version by P. G. Wodehouse, Guy Bolton and Rudolf Friml, of David Belasco's play, 'Sweet Kitty Bellairs,' in which we will present Alice Neilsen. Miss Neilsen, who has been associated with grand opera for several years, and who was largely instrumental in the building of the new Opera House in Boston, will make her return to the light opera stage in this work. She adds, however, that it is only because 'Kitty Darlin'' has a special appeal to her that she consented to abandon temporarily certain operatic plans. 'Kitty Darlin'' will have its premiere in Buffalo on Labor Day, and will be presented here shortly after.

Another Musical Play

"'Leave It to Jane,' a musical version by Wodehouse, Bolton and Kern, of George Ade's comedy, 'The College Widow,' will be another new production. This characteristically Ade work possesses, to my mind, a distinctly musical atmosphere; it adapts itself easily to the librettist and the composer. As a result, we believe we have in it a particularly valuable piece of property. The premiere will take place in Atlantic City late this month, and the piece will make its bow to metropolitan audiences in July at the Longacre Theater.

"P. G. Wodehouse, in collaboration with Guy Bolton, has dramatized his story, 'Piccadilly Jim,' which appeared serially in the *Saturday Evening Post*, and it will be presented as a three-act comedy in New York early in the Fall. George V. Hobart has written a sequel to his 'modern morality' play, 'Experience,' which depicts further adventures of youth in the world. This will be produced during the Winter.

"Wanderer" on Tour

"In addition, we will send 'The Wanderer' on tour, following a preliminary season here of four and one-half weeks, beginning August 16. The first objective point is Philadelphia, where it will play at the Metropolitan Opera House for an engagement of eight weeks. Eight weeks at the Boston Opera House will follow and then it will go directly to Chicago for an indefinite run. Later, it will visit Pacific Coast cities. There will be four companies of 'Oh! Boy,' three of which will be located respectively in New York, Boston and Chicago, and the other in various cities of the East and Middle West, and three companies each of 'Very Good Eddie' and 'Experience.'"

Mr. Gest explained that the firm of which he is a member has recently acquired the La Salle Theater, Chicago, as its Western producing center. The playhouse will be renovated along the new "intimate" lines of theater construction, as both Mr. Gest and Mr. Comstock believe that a greater and more permanent appeal can be made in houses which contain a small auditorium.

Favor Intimate Entertainment

The manager possesses unbounded faith in the efficacy and financial and artistic possibilities of the so-called "intimate" type of musical comedy.

"American people have come to regard the intimate musical play as a distinctive and charming form of entertainment," he said. "They appreciate the good taste and refinement, the appeal to the intelligence that most of them possess, and I doubt very much if they would ever again be content with the class of musical show in which forced situations, inappropriate song cues, and exaggerated characters were found. George Edwardes, the late manager of the London Gaiety, was, perhaps, the original producer of intimate musical comedies He made his productions models of good taste and smartness."

COMBINING PICTURES AND VAUDEVILLE

(*Continued from page 4*)

opposition to motion picture theaters, and it has benefited the manufacturer and producer, because the fact that he has been given entry into vaudeville houses, as well as the picture theaters, has given him a wider field, more people to show to, and a different class of men to do business with. Also, it has brought motion pictures into larger, finer and more beautiful theaters, where they had never been shown before, except for the short one and two-reel subjects, which have for a long time held a place on vaudeville programs."

The Marcus Loew chain of theaters in New York was among the first to combine feature photoplays and vaudeville. Three years ago, when the multiple reel film was almost unknown, they played, but occasionally, of course, a five-reel feature with the vaudeville. At that time it was heralded as an event of unusual importance and each feature was widely advertised. Sarah Bernhardt in one of the pioneer features and "The Sidewalks of New York" were played successfully by Mr. Loew. Then William Fox began to make pictures and turned out "A Fool There Was," with Theda Bara in her original vampire characterization. The Loew offices advertised this picture heavily and again made good financially. This blazed the way for other productions. Mr. Loew began to show one feature in addition to his vaudeville program, one-half of each week, leaving the other half solely to vaudeville.

Making Room for Pictures

This was by way of an experiment, tried in a few theaters only. The result decided Mr. Loew in putting big photoplay productions in both halves of each week, running pictures with the vaudeville shows each day except Sunday, when the length of the show thus arranged made it impossible. Loew dropped one or two acts to make room for the pictures.

It was slow work, educating the audiences to accept both kinds of entertainment. In many localities the theatergoers "walked out" on the picture. As time went on, however, Mr. Loew found a larger and larger percentage remaining to watch the feature film. To-day he estimates that only two per cent. of his audiences leave the theater when the screen productions are flashed upon the canvas.

Because of this increased interest, Mr. Loew has felt justified in featuring the pictures in his advertising above the names of his vaudeville acts, except in instances where an unusual headliner is offered. "I have found that a picture star and screen 'big name' will draw more than anything else," he says. Mr. Loew has played many big screen productions, including "War Brides," "20,000 Leagues Under the Sea," the Artcraft offerings, etc. As a rule he chooses for his New York houses mainly pictures which have already had wide previous exploitation in some Broadway theater at a higher scale of prices.

Mr. Loew also claims the honor of being the first exhibitor to present a photoplay star in person, finding, he says, that it greatly increases the popularity of the player. Other managers have questioned the value of this policy, but Mr. Loew is an emphatic believer in its power to draw audiences, especially if the player has a pleasing personality.

FREDERICK JAMES SMITH.

WOODS BUYS FARCE

Cast Engaged for "The Private Suit," an Early Summer Production

Just at present no manager is showing greater activity than is A. H. Woods. It is a rare day indeed that does not announce the production of a new play. The latest concerns, the staging of a farce called "The Private Suit," which is to go into rehearsal not later than June 25. Mr. Woods received the manuscript of the play one day last week and within an hour he had commenced engaging the cast. Thus far the names of the authors—it is said there are two—have not been announced, but it is understood that they are as yet practically unknown.

The story of "The Private Suit" revolves on the efforts of a meek and thoroughly moral young man to live up to his wealthy wife's belief in his profligacy. Among the first to be engaged for the company are John Westley, Florence Moore, Francine Larrimore, Jane Grey, Dudley Hawley, Thomas Meade, Harry Lilford and Caroline Lilja. The play's premiere will take place some time next month in Atlantic City.

THOMAS AND HAMILTON

Henry Miller to Produce Drama Next Season by Two Authors

Henry Miller is planning to produce in New York next season a new drama, entitled, "The Better Understanding," by A. E. Thomas and Clayton Hamilton. The play is said to be a fresh treatment of the eternal triangle.

This is not the first time that Messrs. Thomas and Hamilton have collaborated in the writing of a play. Together they wrote "The Big Idea," which Cohan and Harris presented three seasons ago. Mr. Thomas is the author of "Come Out of the Kitchen," which Henry Miller produced last Fall at the Cohan Theater, with Ruth Chatterton in the stellar role.

PLAY BY SHIPMAN

Louis Mann has acquired the rights to a new play by Samuel Shipman, called "The Man Pays," which he has already placed in rehearsal. Helen Ware is to play the principal character in a story that concerns a woman in business.

IN "LOVE O' MIKE."
George Hassell and Katherine Rodgers.

ESTABLISHED JANUARY 4, 1879

DRAMATIC MIRROR

OF THE STAGE AND MOTION PICTURES

1493-1505 BROADWAY, NEW YORK

Telephone Bryant 8360-8361. Registered Cable Address "Dramirror"

LYNDE DENIG, Editor

Entered as second-class matter January 26, 1899, at the Post Office at New York, New York, under the Act of March 3, 1879.

Published Every Wednesday in New York.

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON, President

LYMAN O. FISKE, Secretary and Manager

SUBSCRIPTIONS

One year, $2.50; six months, $1.25; three months, 65c. Foreign subscription, one year, $4.00; Canadian, $3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

INVEST IN LIBERTY BONDS

ON another page of this issue there appears a statement from the Theatrical Liberty Loan Committee urging all members of the profession to purchase Liberty Bonds according to their financial means.

The first step is to support the Liberty Loan, the second to advise the committee of the amount of your purchase that your name may be placed on a roll of honor. Later the names (not the amount invested) will be published.

Only in this way may the theatrical profession be given due credit for its support of the Government in these critical days. For your own welfare and that of your profession it is vital that you co-operate with the committee on this matter.

ELIMINATE BY ELIMINATING

"I believe, too, that the salacious play will disappear completely, and that there will be no place for such exhibitions of bad taste and indecency as have defiled our stage on several occasions this season."

THUS GEORGE C. TYLER in his reading of the future of the drama. The surest plan for the elimination of the salacious play is for the manager to eliminate it on sight. If the manager puts on a salacious play theatergoers will go to see it and then howl at the manager. Horace Greeley's formula—"the way to resume is to resume"—holds good in everything.

COMMON SENSE ACTING

WELL, it has come at last. A producer has decided to let actors run along the line of common sense instead of requiring them to conform to diagrams and making them strut mechanically. EUGENE WALTER who has had a series of successes due in part to his personal management, has, so far as he is interested, boxed the stage director and put him out of commission. It is the stage director who is responsible for causing many players to look and act as if they were wound-up clocks, a system that extracts whatever personality the player may have.

The WALTER plan does not mean doing away with rehearsals or receiving instructions. Both are necessary, but each is based on the supposition that the player is sufficiently endowed with the ordinary intelligence which keeps a man or a woman amenable to certain requirements without becoming automata.

One of the causes of theatrical failures is that the playwright is content with disposing of his goods to a producer who at once begins to trim, or make changes variant from the author's intention, and who orders the cast to "act his way." One way to obviate this is for the playwright to adopt Mr. WALTER'S plan, if he can. Mr. WALTER'S newspaper training plus his common sense have given him the sort of courage which is necessary to success. All do not possess it. Some are born with it, but the majority acquire it by experience, by doing the very utmost and, conscious of duty well done, "standing pat," and by according to others the sort of common sense which keeps people from jumping from a skyscraper because somebody tells them that is the only way to get down. A player who hasn't this sort of sense won't last in any system. The player who has, requires no stage director.

MANAGER, ACTOR, CRITIC

THE latest number of the London *Performer* at hand has an editorial on "Adverse Criticism." Extracts and comments on each are submitted:

"It is the object of the manager and the performer to please the public, and it may happen now and again in his desire to achieve this laudable result he may fall foul of the press."

But if the manager and performer stick to their endeavor to please, provided they have the thing that is worth sticking to, the public and press and will soon find it out and stick with them. The "sucker" never bites twice at the same hook.

". . . . The press and the public are not always at one on the merits of a particular production or performer, nor is the press always unanimous itself."

It was never intended that the press and the public should be at one on anything, and there never was a unanimous press on any play, and never will be. A unanimous press on anything is an iridescent afternoon nap in a hammock.

"What appeals to one man may not appeal to another."

Quite as true as the statement that what appeals to one woman causes the other woman to take the opposite course.

". . . . Of course, there is the spiteful critic, who can never see anything good in piece, man or woman, if they do not appeal directly to his own particular ideal. Fortunately he is rare, he ought to be extinct, but no manager or artiste need get his back up when he meets with less praise than he thinks he deserves, or even when he is openly censured. It is all to his ultimate benefit, but he cannot always see it in that light."

Sense in all of the last. The spiteful critic should be left alone. There is no remedy for the creature. Eventually he dies of his own venomous sting. There is a great difference, as there is a yawning and impassible chasm between spiteful criticism and common sense censure, even though the censure causes a pang.

HEARD ON THE RIALTO

GONE ARE ALL THE OLD FAMILIAR SLOGANS

"The Best Play in New York."
"A Speculator on the Sidewalk means a Crooked Manager Inside."
"The Girliest Show in Town."
"A Year in London, Six Months in Berlin."
"Better Than 'The Merry Widow.'"
"John Drew—The Glass of Fashion and the Mould of Form."
"America's Premier Modern Ball-Room Dancers."

An indicative of the continued prosperity which is attending the New York stage this season, seventeen playhouses are presenting attractions this second week of June. In no similar period in recent years has such a large number of theaters been open to the public.

Alexander Woollcott and Heywood Broun, formerly dramatic critics of the *Times* and *Tribune* respectively, sailed last Friday for France. Mr. Woollcott will join the medical corps of the U. S. Army, a detachment of which is already at the front, while Mr. Broun will act as Paris correspondent for the *Tribune*.

What's in a name? Winthrop and Ames are a dancing team in "Hitchy-Koo."

The greatest sign of distress along the Great White Way last week is reported to have been that displayed by the stalwart figure of James K. Hackett in his search for a little old refreshment. Mr. Hackett recently joined the service of the Government in the capacity of a marine reserve, and the recent ruling of the War and Navy departments forbidding the sale of liquor to enlisted men is obeyed, it is said, in the case of the actor-manager-composer just as strictly as in the case of the man who holds no such distinctive rank in the community.

The Raymond Hitchcock-Billy Sunday war is on despite all diplomatic efforts to avert hostilities. In a curtain speech in his new production, "Hitchy-Koo," Mr. Hitchcock refers to the evangelist as "the P. T. Barnum of the hymn-book and the Chuck Connors of the pulpit." Although we have not heard as yet from Mr. Sunday, it may be presumed that he is mobilizing his adjectives for a counter attack.

Henry Miller is reported to have cleared a profit of $70,000 last season on the London production of "Daddy Long-Legs." He received only a part of that sum of money because the British Government was debating the percentage of tax which should be levied against theatrical profits. Eighty per cent. was finally agreed upon as the proper tax, and that levy was made upon Mr. Miller's profits and the balance sent to him at his home in Connecticut, where it was subjected to an income tax. The eventual profit from the production was quite negligible.

It looks as though George Harcourt, who is at present in training at Madison Barracks, New York, will be the first American actor to follow the flag to France. He has been ordered to Syracuse to join Colonel Bates' regiment, which is one of the units ordered to France with General Pershing's division. Mr. Harcourt comes of fighting stock, his father having lost his arm in the battle of Fair Oaks.

GOVERNOR SIGNS AGENCY BILL

New State Legislation Expected to End Excessive Commission Evil—Actors Will Benefit

ALBANY (*Special*).—Governor Whitman has signed the bill introduced in the Legislature by Senator J. Henry Walters of Syracuse, specifically stating the meaning of the term, "Theatrical Employment Agency," and the act thereby becomes Chapter 770 of the Laws of 1917, amending the general business law.

Under the new law an agent is restricted to the business of obtaining employment for performers. As soon as he undertakes to manage the exhibitions or shows in which he obtains employment for his clients, however, he becomes a manager. Vaudeville managers have been petitioning the State Legislature for several weeks to have the bill put on the statute books of the State defining the status of the theatrical agent as apart from the theatrical manager. The law is expected to eliminate those persons who, while they are strictly theatrical agents, act as managers as well by calling themselves "personal representatives."

A prominent theatrical man said yesterday to a MIRROR representative that the new law will also have the effect of bringing an end to the excessive commissions which actors have been compelled to pay in recent years to agents for engagements.

"Of course, there is one disagreeable feature," he said, "which cannot very well be eliminated and that is the willingness of some actors to offer commissions much higher than the law provides for."

The general business law, as now amended, reads:

"The term 'theatrical employment agency' means and includes the business of conducting an agency, bureau, office or any other place for the purpose of procuring or offering, promising, or attempting to provide engagements for circus, vaudeville, theatrical and other entertainments or exhibitions or performances, or of giving information as to where such engagements may be procured or provided, whether such business is conducted in a building, on the street or elsewhere, but such term does not include the business of managing such entertainments, exhibitions or performances, or the artists or attractions constituting the same, where such business only incidentally involves the seeking of employment therefor."

The law will take effect immediately.

BIG FEATURES FOR LAMBS' GAMBOL

"Girl" Number and Dramatic Sketch, "Time Will Tell," Included in Opera House Bill

One of the features of the Lambs All-Star Gambol, to be held at the Manhattan Opera House on Sunday night, June 17, and Monday afternoon, June 18, will be a big "Girl" number, entitled "The Old Stage-Door," designed and created by John L. Golden and Willie Collier.

This number shows the different types of stage stars popular at the stage-door during the past fifty years. As each emerges from the stage-door in the costume of the period, a stage-door "Johnny," of the same vintage, is shown waiting for her. Those who will appear in this include William Danforth, Clifton Crawford, Joseph Santley, George Howell, Effingham Pinto, Pat Rooney, John Slavin, Andrew Mack, Leon Errol, Willie Collier, and Ignacio Martinetti, the last two appearing as they were seen together in "The City Directory," twenty years ago.

Another important feature of the Gambol will be the dramatic sketch entitled "Time Will Tell," written by Percival Knight. It was given privately at the Lambs last Winter, and was unanimously voted the best dramatic sketch of the entire season given at the different Lambs Gambols. The cast will be as follows: The Boss, Henry Kolker; The Accomplice, W. B. Mack; The Victim, George Le Guere; The Lady, Richard Taber; The Woman, Morgan Coman; The Man, Purnell Pratt; The Schemer, Crauford Kent, and The Butler, Tom McGrath.

John McCormack, famous concert singer, has signed an agreement to sing at the Sunday night performance.

CHARLES KNOWLTON,
Engaged for "Oh, Boy!" Company.

"HITCHY-KOO"

Revue in Two Acts and Nineteen Scenes; Book and Lyrics by Glen Mac Donough and E. Ray Goetz; Music by Goetz; Presented by Raymond Hitchcock and Goetz at the Cohan and Harris Theater, June 7.

Principals in cast:

Principals in cast: Raymond Hitchcock, Irene Bordoni, Grace La Rue, Frances White, William Rock, Leon Errol, Roy Hoyer, Adelaide Winthrop, Eleanor St. Clair, Teddy Hudson, and George Moore.

Following the vogue of so-called "intimate" entertainments, Raymond Hitchcock, in his new role of producer as well as star, has made "Hitchy-Koo" considerably more intimate and confidential and personal than any preceding revue. Both on and off the stage he takes the audience into his confidence, addressing impromptu remarks to this or that celebrity whose presence he happens to detect, calling attention to late arrivals and capitalizing to the fullest degree the joy one feels at regarding the confusion of a neighbor unexpectedly flattered and pleased at being singled out for notice.

As the first and second night audiences for a Broadway production are about as local as a village general store, Mr. Hitchcock's method of personal greeting—all among friends, you know—was admirably effective. Later on he no doubt will adapt his monologue to the mere bnying public. On the road he may arouse mirth by greeting the mayor, the town councilmen and the chief of police.

At this sort of thing, Mr. Hitchcock has no superior. He is the most amusing, the brightest and the most unexpected of informal entertainers. It is doubtful if any other actor could puncture the mercenary charlatanism of Billy Sunday with such keen points of wit and satire and for this, as well as for the superior quality of the "Hitchy-Koo" cast and the diverting vaudeville acts presented, Mr. Hitchcock may be thanked.

Possibly to avoid having it said that "the plot is slight," the producer showed that they could get along very nicely without any plot at all. There is no need to restrict Frances White and William Rock within the confines of an anthor's idea, nor do Grace La Rue, Irene Bordoni, Leon Errol, or Adelaide Winthrop and Florenz Ames feel the need of such a limitation. All of these players, and, of course, Mr. Hitchcock, himself, are best in what they probably scorn "a free expression of persouality."

And when it comes to personality, Miss White, as usual, dominates. Perhaps some day the diminutive comedienne, the epitome of American pertness, combined with French chic, will, with her perenially clever partner, follow the example of Nora Bayes by giving "an evening of White and Rock." They occupy an important place in "Hitchy-Koo," but the audience never gets quite enough of this pair, so varied and so inexhaustibly entertaining. Miss La Rue and Miss Bordoni, in a vocal way, and Mr. Errol as a comedy partner for Mr. Hitchcock contribute their full share to the performance. Mention should be made of two scenes in particular, that in a photographic studio, played by Hitchcock and Errol and "The Spirits of the Album," showing the brides and grooms of each decade since 1860.

The Washington Square Players are credited with artistic staging of the newer school. Mr. Goetz's music is conventionally tuneful and easily forgotten.

WILLIAM ROCK, FRANCES WHITE.
Strong Feature of "Hitchy-Koo."

SALE OF LIBERTY BONDS LARGE

Theatrical and Picture Interests Influence Public to Buy Through Speeches and Appeals on Screen

Through the aid of the theatrical and motion picture industries and the members of each practicing the very doctrines they have been preaching to others, Liberty Loan Week, organized and participated in by the entire amusement profession showed a gratifying result. Their action is a further evidence of the immense service the stage and screen are performing in the time of war.

During the entire week, speakers, either members of the resident companies or men appointed by the Loan Committee, exhorted the public from the stages of all New York theaters and a greater portion of those out of town. Not a program lacked a Loan advertisement and no lobby was without a poster. In all instances it was possible to secure applications for bonds, and in some houses a bond salesman was present.

In influencing the public to buy, the actors, actresses, and all others connected with the business did not forget to do their duty themselves. To give a list of the performers who have subscribed to the loan would mean the names of practically every performer, manager, back stage crew and office assistant connected with the business.

The motion picture industry has as good a result to show. Their efforts caused Loan propaganda to reach every film patron during the week, not forgetting their own ranks. Every theater that uses programs advertised the bonds therein, and each exhibitor was given a propaganda trailer, through the National Association of the Motion Picture Industry, to paste on one film run at each performance. Where no trailers were used a slide was projected and frequently both.

Within itself the industry has answered the call it has been fairly shouting to others. Every one has "come across."

All manner of activities by various producing companies marked the week as giving impetus to the campaign. Some of the firms supplemented what they had done before and new names are added to last week's long list of enthusiastic subscribers. The entire staff of Pathe employees has bought at least one bond each, the company buying them and extracting a proportionate sum out of the weekly pay. Famous Players-Lasky studio staff and performers in Hollywood, Cal., has augmented the firm's original subscription by $75,000 more. At every performance of Frank Hall's "The Bar Sinister," at the Broadway Theater, a bond was raffled and, as at all the other large houses showing films, a speaker addressed the audience.

Although last week was Liberty Loan Week and the theatrical profession and the motion picture industry have fulfilled their promises to do all in their power to influence the public in the campaign, both state that they will continue the same activities until June 15, when the issue closes.

ACTORS URGED TO SUPPORT THEIR FUND

Veteran Theatrical Man Points to Better Days and the Present Apathy of Players in Aiding Great Charitable Organization—Out of 60,000 Who Are Eligible Only 1,600 Are Members of Fund—Too Much Reliance Placed on the Public

The following article is written by a friend of those the writer criticises severely, and, it must be admitted, justly. In preceding issues of The Mirror due credit was given the self-sacrificing men and women who made the recent Actors Fund Fair a success. This is not for them. It is for the others—the thousands of others.—Ed.

As most of you know the thirty-sixth annual meeting of the Actors' Fund was held at the Hudson Theatre on Tuesday afternoon, May 22. It was an interesting and in some respects an inspiring meeting. In others, to one with a long memory, it was, to put it mildly, depressing. There were one hundred and fifty-one members present, all told. Of that number there might have been two or three of the younger element, if there were the writer failed to note them. On the stage or in the auditorium, all were of past middle life. One, F. F. Mackay, had reached the ripe age of eighty-five.

The writer, who joined the fund in 1885 can remember the meetings of thirty years ago. In those days the business meeting was held in the morning and the afternoon was given up to sort of a grand reunion. Reports were read, the objects and accomplishments of the fund were extolled, distinguished speakers told the actors what fine, generous people they were (loud applause), papers were read, songs were sung and as the day waned all departed filled with joy and self-satisfaction. The outings were held early in June.

In Better Days

On one occasion, at the old Madison Square, we were honored by an address from the great Bob Ingersoll, who journeyed all the way from Chicago to talk to us, and then took the next train back, all at his own expense. The beautiful Lillian Russell sang and Dion Beaucicault read a paper. On another occasion we were entertained by Chauncey Depew, Daniel Dougherty and others. Many noted men and women graced those meetings first and last. In those days the young people took an interest in the fund and were not ashamed to show that interest.

Why the change? Human nature. That's the answer. Human nature, and nothing else. Many there are who will do fine generous things in the limelight who would not give a hungry man a dime, or lend a friend a dollar, in private.

In the old days it was the thing to belong to the fund and many did belong. The annual meeting was an event and the generous members, those who could get in, got a $4 entertainment for a $2 investment, not to mention other advantages derived therefrom. It is not that the young people of to-day are more thoughtless or less generous than the young people of thirty years ago. Youth is and always was thoughtless. Individual human nature generally is selfish. But why all this talk, you ask? Well, I'll tell you.

60,000 Players Eligible

An investigation conducted by the Actors' Equity Association developed the fact that there are, in round numbers, 60,000 men and women in these United States eligible to benefit from the Actors' Fund; sixty thousand men and women who may, by right of their calling, apply to the fund for assistance in sickness, or who may be saved from the Potters Field in the event of death. The breadth of this great charity has been too much dilated upon to make it necessary to even mention it here. It might be stated, however, that apparently no deserving case has ever been refused. In an earnest desire to tamper justice with mercy it is quite certain that not a few have received assistance who had no just claim upon the fund.

The reading of the reports at the last meeting developed the fact that the paid-up membership of the fund is in round numbers 1,600. Isn't that a generous showing? Doesn't that speak volumes for the big heartedness of our great profession, when out of 60,000, who have the right to call upon it in distress, 1,600 have dug down in their garments and produced two dollars a piece? We are the greatest bouquet throwers in the world. As we generally throw them at ourselves we always hit the mark. The generosity of the actor has been shouted from the house tops. "The great, generous, big-hearted profession." As a matter of fact, we are just as narrow, just as selfish, just as stingy and just as mean as the people in any walk of life of the same intelligence. Our attitude toward the Actors' Fund proves it.

Generosity and Age

The real generous ones are those gray haired men who sat on the stage of the Hudson Theater the other day. Several of these are men of large private interests who probably find their duties to the fund quite an additional strain upon their time and strength. They work without material reward and it is to be hoped with no thought of glory. In that case, disappointment will not be their portion. If they crave criticism, their measure will be full and overflowing.

At the annual meeting of five years ago I made a suggestion that I thought was good then, and being "set in my ways" I have not changed my mind unto this day. It was this. That attached to every theatrical contract there be an application blank to members in the Actors' Fund. If the signer should prove to be a member, the blank would simply be removed. If not, the manager would say, "Do you care to become a member?" "Yes." "All right, sign the blank and I will forward it with $2 to the fund and deduct $2 from your first week's salary." If the actor or other employee declined to part with $2 for the above purpose the manager could put him down as one of the 58,400 who might some day need help, but who would rather accept it as a pauper than feel that he had even in a small way done his bit to make the great charity possible.

Fear of Coercion

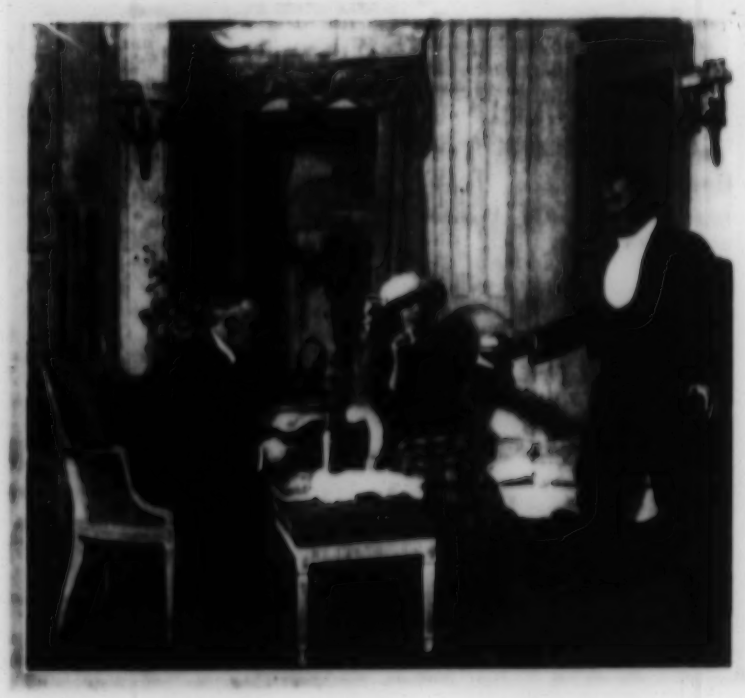
My suggestion was rejected on the ground that it would savor of coercion and therefore the managers would object. Have you ever heard of an actor being engaged on the street or in a manager's office and then told to go to some agent to sign his contract, and for so doing give up half a week's salary on an engagement of two weeks or more? Have you? It seems to me that I have. Is that coercion, or is it voluntary contribution on the part of the actor? If voluntary, why not go it one better and chip in $2 for the good old fund? If coercion, why go to it in one case and shy at it in another? These are all foolish questions, I know, but there will still be a plank space in the place where I do my thinking until somebody answers them. One or two managers are using the above plan and it seems to be working very well. One, I believe, has made it compulsory that every one engaged by him join the fund, and he seems to be still able to hold up his head before his fellows.

Should Not Be a Charity

It has been stated that the fund is not a charity, it is a right. As at present conducted it is a charity and nothing else. If supported as it should be by those who ought to support it, it would become a right. Its disbursements amount to about $75,000 a year at the present time. If everyone belonged who should belong, it's receipts from membership alone would be $120,000 a year. There you have it in a nutshell. Cease being humbugs, cease being thin-skinned and go after 'em, make 'em be decent whether they want to or not. Suppose we never have to call on the fund, you and I, what of it? The knowledge that perhaps our old friend is being cared for in sickness, or in his declining years, that someone we once knew, perhaps had worked with, received decent burial instead of the pauper's lot. That knowledge alone is worth a hundred times the amount we will, any of us, ever be called upon to pay.

At the time of writing it appears that the net profits of the recent fair are around $75,000, all things considered, a fine showing. Considerable sums have been raised during the year from the various benefits in several of the large cities. Liberal donations have been made from time to time by generous people who harbored a kindly thought for "the poor player who struts his brief hour and is heard no more." It is reasonable to assume that two-thirds of the sixty thousand referred to are employed at least a few weeks every season. To these a $2 contribution would be no hardship. That would give the fund a dependable income of $80,000 a year, make it substantial, make it respectable and make the great army who support it and mind it self-respecting. Let us be able to say we succeed like men, we fail like men, we live like men, we die like men, and we care for our own.

REDFIELD CLARKE.



White, N. Y.

LEWIS STONE, MAUDE FULTON, JOHN FINDLAY.
In "The Brat," at the Harris Theater.

MARY NASH.
Making Up for "Man Who Came Back."

HALE HAMILTON HEADS CAST

The cast of "Wanted—An Alibi," the new farce by Anne Crawford Flexner which the Shuberts will shortly produce, has been completed. It includes Hale Hamilton, who will play the leading role; Percy Ames, John Dale Murphy, William Caryl, Fay Wallace, and Mabel Brownell. Rehearsals began last week under the direction of Mr. Hamilton.

Copyright Struss-Peyton.
IRENE FRANKLIN.
"Passing Show of 1917."

TAKE BROADHURST PLAY

British Soldiers to Present "Bought and Paid For" in Camps

English mails of recent date brought interesting tidings to George Broadhurst, announcing that British soldiers had paid him the signal honor of selecting one of his dramas, "Bought and Paid For," as the first play to be presented by them at the Harrison Institute and Theater at Park Hill Camp, Oswestry, England, the first camp theater in the British Isles to be organized, controlled, and conducted by the British Army.

Not only does "Bought and Paid For" have the distinction of opening the soldiers' theater in Oswestry, where it is scheduled for a two weeks' presentation, but after that it will also open with the same cast the soldiers' theater in Kinmel Park, another training camp nearby. The camp at Oswestry is in Shropshire, about 160 miles from London, while Kinmel Park is in Chester and is removed about 190 miles from the English capital. These are the two largest training camps in England, and the theaters are under the direct control of the Army Canteen Committee.

BRONX PATRONS PLEASED

Genial manager, J. J. Rosenthal, is wearing a smile "that won't come off" these days as patrons continually ask him how he can afford to present first class musical comedies at the summary prices of 25 and 50 cents, and no wonder for with a company including Fritzie von Busing, Forrest Huff, J. Parker Coombs, Mildred Rogers, Florence Mackie, Jack Harvey, John R. Phillips and George O'Donnell in leading roles and so finished a performance as "The Chocolate Soldier," presented at the Bronx Opera House, week of June 4, by the Aborn Musical Comedy company, one can only repeat, "How do they do it?" Unlimited credit is due Messrs. Aborn for providing so clever an organization and praise without stint to the one and only "Jake" Rosenthal for making the engagement possible.

IDA C. MALCOMSON.

PRESENTING ONE-ACT PLAYS

The members of the Society of Expressionists are displaying interest in the performances given by the Henderson Players in the Country Life Theater in connection with the Country Life Permanent Exposition in the Grand Central Terminal. The players are giving three one-act plays at each performance, and Helen V. Cowne, an interpretive dancer and student in pantomime of Egda K. Granberg, is illuminating the intermissions with "danse diversions." The American Play company is lending its co-operation by permitting the production for the first time of an original comedy in one act, "The Gentleman of the Street," by Leon M. Lion and Le Bretton Martin, in which the characters are presented by Grace Violet Page, Lewis Lewis, Stanley Page, and Alfred E. Henderson. This performance will take place Saturday, June 23, and complimentary tickets may be obtained from the secretary, 1,140 Aeolian Hall.

JESSIE PIERCE WANTED

Information is wanted of Jessie Pierce, known to the stage as Baba Del Baba, who came to New York in 1913. Knowledge of her whereabouts is necessary to the settlement of an estate in Montana. Notify Chief of Police, Spokane, Wash.

The School for Professional Children, maintained by the Rehearsal Club, held its graduation exercises at Aeolian Hall on the morning of June 7. Ethel Barrymore presented the diplomas and addressed the class.

NORA BAYES BACK IN TWO-A-DAY

Popular Entertainer Offers Palace Audience Some of the Songs Recently Heard at 39th Street Theater

This week a prodigal daughter of the varieties returns, and unlike the well known prodigal son, comes back laden with honors won elsewhere, which all goes to mean that Nora Bayes is once more in the two-a-day, headlining the bill at the Palace Theater. And a reasonable prediction is now made that she will be retained for a second week.

It will be remembered that recently Miss Bayes chartered a theater all for herself and presented a complete evening's entertainment, which met with distinct approval. She has collected some of the song numbers used in her engagement at the Thirty-ninth Street Theater and, unaided by any of the assisting company that appeared with her there, she offers an act that is entirely new to vaudeville patrons. To say that her half hour is a success is hardly necessary.

Not long ago the well known and highly popular team consisting of George White and Lucille Cavanaugh separated. Mr. White went out and found another partner, Emma Haig (no relation to the famous cafe team) and together they are a dancing feature of the Palace program this week. If memory serves, it was last Summer that White and his former partner hung up a record for a continuous engagement at this theater and it is reasonable to believe that it could be repeated with the present young woman. Another delightful period of the bill is contributed by the charming sisters who are often mentioned in the weather reports, Tempest and Sunshine. They present "A Broadway Bouquet" with Florence Tempest as a young dandy and Marion Sunshine as a girl.

The balance of the program consists of Bert Levey, the artist-entertainer, pleasing through his drawing done with the aid of his own patented apparatus, the California Boys' Band, George Rockwell and Al Wood, Walter Brower, Phina and Her Picks and the Australian Creightons.

SELECT LYRIC THEATER

Owing to contracts just entered into with a motion picture company for the use of the Forty-fourth Street Theater for the Summer, the Shuberts have selected the Lyric Theater for the production of the new Oscar Strauss operetta, "My Lady's Glove," which will take place on Monday night, June 18.

BEACON THEATER SOLD

Fred Holdsworth and Robert D. Farrington have purchased from the trustees of the estate of Frank Simpson the Beacon Theater at 47-53 Tremont Street, Boston. The property covers 6,798 square feet of land, which is taxed at $352,800, while the total assessed value of land and building is $431,000. The building is five stories high, of brick and stone. It is leased for a long term to the Beacon Theater Company, Inc.

PLAY FOR FISKE O'HARA

Next season Fiske O'Hara will be seen in a new romantic comedy entitled "The Man from Wicklow," which has been written for him by the author of "His Heart's Desire," in which he registered an emphatic success. Under the direction of Augustus Pitou Mr. O'Hara will begin his tour in August.

Copyright Ira L. Hill.
CHRISTINE NORMAN,
Leading Woman in "Eve's Daughter."

MIRROR MAN IN YOKOHAMA

Our St. Paul Correspondent Reports on Theatricals in the Far East

THE MIRROR'S St. Paul correspondent, Dr. Joseph J. Pfister, who has been in China and Japan for several months, sent in the following report from Yokohama, under date of April 27:

The Maurice E. Bandman company is making its fifteenth annual tour of the Orient. It opened an engagement of five nights at the Gaiety, April 24, in "High Jinks," followed by "Mr. Manhattan," April 26. The company plays at Tokio, April 27-May 2, and returns here May 3, 4, 5, in "Theodore and Co.," "Bing Boys Are Here" and "Girl from Ciros." A. Louis Cowen is producing director. The principals include Alexander Kellaway, Compton Coutts, Fred Winn, Robin Shiells, Leyland Hodgson, Fern St. Clair, Beatrice Rowe, and Marjorie Manners.

The organization recently played Shanghai and Hong Kong in China, and Singapore in the Straits Settlements. With headquarters at Calcutta, India, where a long engagement is played, the company visits Bombay and some of the other larger cities of India and Burmah, also Colombo in Ceylon. From here they play a return engagement at Hong Kong, and then go to Manila. The curtain rises here at 9:00 P. M.; at Singapore at 9:30 P. M. There are many comfortable little theaters in the Orient; among the best, however, are the Lyceum in Shanghai and the Gaiety here.

JOSEPH J. PFISTER.

"OUR BETTERS" AT STANDARD

W. Somerset Maugham's comedy, "Our Betters," is at the Standard Theater this week. The play comes direct from its long run at the Hudson Theater and is presented by the original cast, including Rose Coghlan, Chrystal Hearne, Leonore Harris, Diantha Pattison, Ronald Squire, John Flood, Fritz Williams, Robert Brinton, Joseph McManus, Cecil Fletcher, and Arthur Chesney.

"Caliban," Percy MacKaye's Shakespearean masque, which was produced in the Lewisohn Stadium last Autumn, will be presented in the Harvard Stadium beginning June 28. Gareth Hughes again will have the role of Ariel and Alexandra Carlisle will be Miranda.

Campbell Studio.
SYDNEY SHIELDS.

SYDNEY SHIELDS, who is under a ten-year contract to Chamberlain Brown as her executive manager, has been placed by him in the leading female role in G. M. Anderson and Lawrence Weber's new farce, "The Very Idea," by William Le Barron and directed by W. H. Gilmore.

CHAIN OF THEATERS IN OKLAHOMA

Tucker Brothers Start with Overholser in Oklahoma City—Plan to End Strike

As the first step in an effort to organize a chain of theaters and incidentally end the widely talked of Oklahoma strike which has been in progress since last July, the Tucker Brothers Amusement Company, of Oklahoma City, Okla., has formulated a plan to purchase the Overholser Theater in that city by selling shares of stock. It is the company's main hope that the greater portion of the buyers will be union men so that the house will not only use a union staff, as set down in the by-laws of the corporation, but will be mostly owned by organized labor.

The Tucker Brothers Amusement Company has been capitalized at $300,000 and immediately negotiations were started to purchase the Overholser Theater at $130,000, $5,000 to be paid July 1, $25,000 Sept. 15, then taking possession of the property, followed by yearly payments of $10,000 until the whole amount has been paid in. When the initial payments on the Overholser have been met the company will turn its efforts to establishing the chain by purchasing theaters in Tulsa, Ardmore, Muskogee and other cities in Oklahoma. They plan to sell the shares of stock at the rate of four for $1, ten for $2.50, twenty for $5, forty for $10, eighty for $20, one hundred for $25, two hundred for $50, and four hundred for $100. The par value of each share is $1.

THE BROADWAY TIME TABLE

FOR WEEK ENDING JUNE 16TH

Theater	Play	Date of Production	Number of Performances
Astor	His Little Widows	April 30	56
Bijou	The Knife	April 12	76
Casino	You're in Love	Feb. 6	154
Cohan	Redemption (film)	May 20	55
Cohan and Harris	Hitchy-Koo	June 7	12
Comedy	Washington Square Players	Aug. 30	336
Cort	Up-stairs and Down	Sept. 25	311
Empire	The Barrie Playlets	May 14	40
48th Street	The 13th Chair	Nov. 20	245
Fulton	Pals First	Feb. 26	128
Gaiety	Turn to the Right	Aug. 17	355
Liberty	The Submarine Eye (film)	May 27	41
Longacre	Nothing But The Truth	Sept. 14	333
Lyric	One Law for Both (film)	May 13	70
Manhattan	When Johnny Comes Marching Home (rev.)	May 7	48
Maxine Elliott	Love o' Mike	Jan. 15	179
Morosco	The Brat	Mar. 5	120
New Amsterdam	Ziegfeld Follies of 1917	June 12	7
Playhouse	The Man Who Came Back	Sept. 2	334
Princess	Oh, Boy	Feb. 19	136
Republic	Peter Ibbetson	April 18	70
Winter Garden	The Passing Show of 1917	April 26	67

MME. YORSKA PRESENTS SOMBRE DRAMA

Matinee Performance of "Jenny" at Comedy Theater Nets $500 for Actors' Fund

Mme. Blanche Yorska made her first appearance in this city in an English-speaking role at a special performance in the Comedy Theater on the afternoon of June 4. She presented a four-act drama entitled "Jenny," which is the first play of Algernon Boyson, a young American writer. The title role seemed peculiarly adapted to Mme. Yorska's art, if, indeed, it was not actually written around her personality. It is the tragedy of another "fugitive" woman, who is denied even the relief of flight, but who drags out her tortured life in the cramped confines of a provincial, middle-class home. The background suggests the sort of household from which Magda made her dramatic escape, but this heroine lacks the initiative of that free spirit and is driven to madness by boredom and baffled hopes.

The play is exceedingly naïve in spots, but its more tense moments have the ring of undoubted sincerity. Much of this ingenuous quality may be attributed to the fact that the author was only twenty-three when the play was written.

Mme. Yorska gave an intense interpretation of the neurotic character whose mind snaps under the strain of her hum-drum life. In a graceful and touching curtain speech the French actress sketched the circumstances under which the play was written by the young author, who enlisted early in the war in the French air service, of which he is still a member.

The proceeds of the production, $500, were presented to the Actors' Fund by Mme. Yorska, who was one of the founders of the first local Theater Francais and who has taken an active and sympathetic interest in the American drama. Players in support of Mme. Yorska were Leonard Ide, Marc Loebell, Josephine Morse, Earla Elverson, Jean Acker, Harriet Brent, Cecil Owen, and George Le Guere.

J. AND N. TAIT'S SUCCESSES

J. and N. Tait, the Australasian managers, have been remarkably successful in their theatrical undertakings in the Antipodes. They have produced three winners in succession. "Peg O' My Heart," by Hartley Manners, has broken many records in Australia and New Zealand. It has been running without a break for fourteen months, and Sara Allgood as "Peg" has scored a great personal success. "Turn to the Right," by Winchell Smith and John E. Hazzard, had a long season in Melbourne and is now playing to excellent business in Sydney, where it is likely to remain the full season. "Very Good Eddie" was played ten weeks in Sydney to capacity business, and it is now enjoying a similar success in Melbourne.

The firm is contemplating other attractions in the near future. It has secured a long lease of the Palace Theater, Sydney, which has been redecorated, and in Melbourne is using the King's Theater.

ONGLEY SUIT DISMISSED

Justice Joseph E. Newburger in the Supreme Court May 31 dismissed the action of Mrs. Amy Ongley, widow of Byron Ongley, against A. H. Woods and Max Marcin for an injunction, accounting, and damages for the production of "Cheating Cheaters." Mrs. Ongley alleged that her late husband had had a share in writing the play.

WOULD CONSOLIDATE FUNDS

While in Paris, Gabrielle Dorziat, the French actress, will endeavor to bring about the consolidation of the Actors' Fund of America and L'Union des Arts de France. The latter institution, under the guidance of Mlle. Dorziat, was organized in Paris in 1914 to assist destitute actors and actresses, artists, painters and learned literary men and women, which object is identical with that of our Actors' Fund. It is Mlle. Dorzia t's contention that a consolidation of these two institutions would be to the greater advantage of the members of both.

Before returning to the United States in August, Mlle. Dorziat will carry out her intentions of transplanting to the continent America's successful plays. Having purchased the French producing rights to Bayard Veiller's "The Thirteenth Chair," Mlle. Dorziat will arrange for its initial presentation in Paris.

BALLET SCHOOL EXHIBITION

The closing exercises of Mme. Elizabetta Menzeli's Ballet School were held on the evening of June 7 at the studio on East Sixteenth Street. The program was composed mainly of solo dances by the graduates, although there were a few vocal numbers included and also a special exhibition of ensemble work, which was particularly effective. These annual exercises mark the end of the term for the school year, but regular daily classes are held all the year round, and the Summer school will open on June 18.

Among those assisting with the program were the following: Jane McArthur, Florenz Topham, Ruby Friedenberg, Lillian Horn, Mary Morrisy, Joan Fortune, Beatrice Steckler, Harmon Cheshire, Mary McNamara, R. B. Throckmorton, Ethel Gilmore, Mrs. Bradner and Mrs. Hendricks. The ensemble work was given by the senior and junior classes.

Aubrey Mittenthal has acquired the rights to "Cheating Cheaters" for one-night stand purposes next season. He has already begun to organize his company.

White.
ETHEL STANARD,
Of "Upstairs and Down."

TOTAL INVESTMENT OVER ONE MILLION

Thirteen New Incorporations in New York Represent Theatrical and Picture Ventures

ALBANY, N. Y. (*Special*).—Articles of incorporation for thirteen new amusement enterprises were filed with the Secretary of State the past week. The list includes both theatrical and motion picture corporations with an aggregate capitalization of $1,113,-000. The largest concern is the Producers' Holding Corporation of New York City, having a capital of $600,000. The Piedmont Picture Corporation, capitalised at $172,500, has taken out papers as also has the Cinema War News Syndicate.

The new companies are as follows:

The Producers Holding Corporation, New York city. Proprietors and managers of theatrical and motion picture enterprises. Capital, $600,000. Directors: James Sweeney, Roman Debes, and Joseph Boyle, 2222 Gravesend Avenue, Brooklyn, N. Y.

Cinema War News Syndicate, Inc., New York city. To engage in the motion picture business in all of its branches. Capital, $100,000. Directors: Frederick W. Brocker, Robert R. Reynolds, and John E. Satterford, 250 West Forty-fourth Street, New York city.

Piedmont Pictures Corporation, New York city. Motion pictures, vaudeville and other amusements. Capital, $172,500. Directors: Herman W. Braun, Herman R. Rabicht, and Frank R. Rabicht, 600 West End Avenue, New York city.

International Play Agency, New York city. Theatrical and other amusement attractions. Capital, $5,000. Directors: Sol Shoies, Albert A. Raphael, and Emil Breitenfeld, 31 Liberty Street, New York city.

The Craftsman Film Laboratories, New York city. Motion pictures and general photographic supply business. Capital, $50,000. Directors: Joseph H. San, Leonard Abrahams, and Charles J. Hirliman, Jr., 612 West 115th Street, New York city.

Port Washington Theater Company, Port Washington, N. Y. To conduct theaters and produce and exhibit motion picture films. Capital, $3,000. Directors: Edward G. Sperr, T. C. Richards, and John F. Couts, 170 West 105th Street, New York city.

Wickwar Film Corporation, New York city. Motion pictures. Capital, $30,000. Directors: Henry W. Pollock, H. Lewis Jacobson, and Samuel H. Sternberg, 233 Broadway, New York city.

Lathrop Films, Inc., New York city. Motion pictures, photoplays and supplies. Capital, $10,000. Directors: Frank H. Lathrop, H. A. Rosenberg, and Harry Taffer, 30 Broad Street, New York city.

Koltd & Streimer, Inc., New York city. Motion pictures and vaudeville offerings. Capital, $5,000. Directors: Joseph S. Klotz, Moe Streimer, and Louis Frendenberg, 3 Hampton Place, Brooklyn, N. Y.

Cinema Distributing Corporation, New York city. Motion picture business in all of its branches. Capital, $10,000. Directors: Agnes R. May, M. M. Eisenberg, and Edward M. James, 515 West 156th Street, New York city.

Henry Alden, Inc., New York city. To provide for the production of motion picture films of various kinds. Capital, $75,000. Directors: Arthur Newcomb, K. N. H. Blackford, and William P. Shafer, 50 East Forty-second Street, New York city.

The Elgar Company, Poughkeepsie, N. Y. To manage theaters, roof gardens, and amusement resorts. Capital, $50,000. Directors: John J. Baldwin, Harry B. Vosburgh, and John B. Van Dewater, Poughkeepsie, N. Y.

Rockaway Whip Amusement Company, New York city. To operate motion picture houses and amusement devices. Capital, $3,000. Directors: Louis Bernl, Nelis Rasmussen, and Celeste Captell, 216 West Twentieth Street, New York city.

GEORGE W. HERRICK.

FROM HERE AND THERE

Alfred E. Henderson, director of the Henderson Players, announces a Summer tour of the principal Summer resorts, the entire profits of which will be turned over to the New York County Chapter of the American Red Cross. One-act plays and pantomimes will be presented and no settings will be used.

Ethel Stanard, who has scored a pronounced success in "Upstairs and Down" at the Cort Theater, has been placed under a long time contract by Oliver Morosco. She will be retained in the "baby vampire" role when the company goes to Chicago in August.

One of the features of the forthcoming Lambs' Gambol will be a musical skit called "Gals First," written by R. H. Burnside and Ray Goetz. Clifton Crawford will be Her Soldier Boy; Carl Randall, Miss Springtime; Donald McDonald, the Little Lady in Blue; Rudolph Cameron, the Century Girl; Creighton Hale, Shirley Kaye, and Earl Benham, Cinderella.

Left to Fund

The will of the late Mrs. Alice M. Fitch, mother of Clyde Fitch, bequests to the Actors' Fund the contents of the magnificent Fitch home and the rights to all of the author's plays. It was the wish of Mr. Fitch that this be done, and the Fund is considerably enriched thereby, as the house furnishings will bring a large sum and the plays derive a steady revenue from stock company use.

Jack Arnold, author of "The Sergeanteene," a skit based on the enlistment problem which received its premiere at the New Brighton Theater this week, is expanding the sketch into a three-act play. He will continue in the role he is enacting in the vaudeville version. Bertee Beaumonte will play the name part.

Frank Herbert is now at the Grove Park Inn in Asheville, N. C., enjoying a rest in the beautiful Blue Ridge Mountains. Later he will go to his home in Chicago until his season opens in August.

Impersonating Charlotte Carter

Charlotte Carter advises the MIRROR that a woman recently arrested for forging her name has been visiting the homes of Eleanor Gates, Helen Ware, and Jessie Bonstelle and attempting to get money through notes signed Charlotte Carter. The victim of this deception wishes to warn her friends against responding to the appeals.

Billy Sunday has invited the entire theatrical profession and friends to a special sermon at the Tabernacle on Thursday evening, June 14, at 7.30 P. M. Tickets of admission may be obtained free of charge at the offices of the Actors' Fund Fair, Putnam Building, 1493 Broadway, Room 211.

Miss Anglin to Tour

Margaret Anglin is to make a vaudeville tour in a playlet, entitled "The Wager," an adaptation from the French by Mildred Aldrich, under the direction of Martin Beck.

James William Fitzpatrick, president of the White Rats Club, Actors' Union of America, and Harry Mountfort, organizer of the union, have brought actions in the Supreme Court demanding $300,000 from the Billboard Publishing Company and William H. Donaldson, editor of *The Billboard*. They charge assertions defamatory to them were published in the publication on March 3.

Frederick Warde, the distinguished tragedian, was the guest of honor at the annual meeting of the Brooklyn Press Club last week. In a splendid address on "The Press and the Stage" Mr. Warde said: "The press is the greatest friend the stage has or ever could have, not only for the wide publicity it gives to its performances, but in upholding the standard of excellence and exposing ignorance and incapacity. At no time in its history has the press been more forceful and efficient than at the present day." Mr. Warde was unanimously elected an honorary member of the club.

Iden Payne returned to New York last week from Pittsburgh, Pa., where he supervised the production of a war pageant written by Prof. Thomas Wood Stevens, professor of dramtic art at the Carnegie Institute of Technology, and produced there in celebration of Registration Day. It met with approval and may be presented in some Eastern cities.

Blanche Yurka, who has been appearing with Frank Keenan in "The Pawn," now playing in Chicago, has left that company to play an important role in the new Selwyn production, "Daybreak," which is now in rehearsal, and will open out of town, June 18.

Mr. and Mrs. Thomas Garrick want their many professional friends to know that they are to celebrate their silver wedding at their country place at St. James, L. I., on June 15. Mrs. Garrick was, for many years, a popular comedienne when she was known to the stage as Helena Collier. She is a sister of William Collier.

PLAYERS ENGAGED

Al. Herman, the blackface comedian, has been added to the program of the Ziegfeld "Frolic," atop the New Amsterdam Theater.

Ned Munroe is the latest addition to the cast of "My Lady's Glove."

Frances Starr will be seen as Serbia in Louis N. Parker's "The Masque of Peace and War" at the Century Theater.

Elliott, Comstock and Gest have engaged Sidonis Espero to appear in their new musical comedy, "Kitty Darlin'."

Charles Knowlden has been signed for one of the principal parts in "Oh, Boy," for next season.

The stage manager for "Old Lady 31" next season will be Harry MacFayden.

Edgar MacGregor has placed Evelyn Vaughan under contract and is now arranging a production especially for her.

Florence Earle has been re-engaged to play Madame Matroppa in "Very Good Eddie." She left last week to join the Chicago company to assume the Ada Lewis role.

Ethel Valentine has been engaged by Louis Mann to play one of the principal parts in a new piece by Samuel Shipman.

MARRIED

HEYWOOD BROUN, former dramatic critic of the *Tribune*, and Ruth Hale, at one time the dramatic critic of a Philadelphia evening paper, then press agent for the Selwyn company, and more recently filling the same position for Arthur Hopkins, were married June 6 in St. Agnes' Church, New York. Mr. Broun left with his bride for France, where he will be engaged as correspondent.

JOHN E. HAZZARD, actor and playwright, and Alice Dovey, actress, were married June 6 in the Little Church Around the Corner. They left after the wedding for Grand Rapids, Mich., to attend the opening of "Dew Drop Inn," a musical comedy of which Mr. Hazzard is part author.

DIANTHA PATTISON, who is playing an important role in Somerset Maugham's comedy, "Our Betters," was married June 10 to Roy C. Wilcox, second son of George Wilcox, president of the International Silver Company. The ceremony was performed at the bride's home in Colonia, N. J.

DEATHS OF THE WEEK

EDMOND PONTON, son of the late Joseph Ponton, costumer, died suddenly of typhoid fever last week in Montreal. Father and son were in the costuming business for many years. Eddy, as he was generally known, was 42 years old. The funeral, which took place from the Church of St. Jean Baptiste, was largely attended by the French theatrical profession, among whom the deceased was a great favorite.

ANNIE HARRISON, one of the oldest actresses on the American stage, died at Amityville, L. I., at the age of seventy. She was very popular half a century ago in support of a score or more old-time stars. During the later years of her life she had been associated with a local costumer.

MRS. MARY PHILBRICK, an actress of the old school and known to the profession as Marie Uart, died June 4 at the Milton Hospital, Milton, Mass. During her career on the stage she supported some of the leading actors of the time, and for a long period was a member of the famous Boston Museum Stock company. At one time she played the role of Gretchen with Joseph Jefferson in "Rip Van Winkle," and for seven years she appeared in the Charles Hoyt comedies.

JOSEPH CLARE, a well-known theatrical scene painter and an intimate friend of Charles Dickens, died June 3 in a hospital in Central Islip, L. I. He was seventy-one years of age.

MRS. ELIZABETH PETERS, widow of the late Charles Peters and professionally known as Mrs. Charles Peters, died recently in her eighty-fourth year. She did not retire from the stage until she had turned her seventy-ninth year, and with one exception she was the oldest living actress.

MRS. LEWIS S. STONE, wife of the actor and known on the stage as Margaret Langham, was killed on the night of June 5 by a fall from the window of her apartment. Lewis S. Stone, who recently quit the cast of "The Brat" to go to the Plattsburg officers' training camp, obtained a leave of absence to attend the funeral.

MRS. ANNA GOLDMARK GROSS, playwright and author, died June 5 in her home on Riverside Drive of heart disease. She was a sister of Carl Goldmark, the composer. Mrs. Gross's last play, "No. 355," is being played on the road, and just before her death she was making arrangements to have another produced in this city next season.

COUNT BERTO DANYELL TASSINARI, of Florence, Italy, known on the stage as Herbert Dansey, died suddenly at the Polyclinic Hospital, New York, May 30. Mr. Dansey appeared in this city at the Comedy Theater in the Fall and Spring of 1912-13 as Monsieur Duvalet in "Fanny's First Play," and toured the States with the same production in 1913 and 1914 with Granville Barker and later appeared in London. Mr. Dansey was born at Rome March 6, 1870, and was a pupil at the Scuola di Recitazione in Florence under Ernesto Rossi, Tomasso Salvini, and Luigi Rasi. He made his first appearance on the stage in London with Sir George Alexander in the revival of "The Importance of Being Earnest" and remained under his management for three years, appearing in "If I Were King," "Paola and Francesca," "The Garden of Lies," and "The Man of the Moment." He was for two years with Sir Charles Wyndham in "The Liars," "The End of the Story," and other plays; for two years with Sir J. Forbes-Robertson in "The Light That Failed," "Mrs. Grundy," and his Shakespearean repertory; for one year with the late Charles Frohman at the Duke of York's Theater in "Arsene Lupin" and "The Great Conspiracy"; for two years with Martin Harvey playing the Messenger in the Max Rheinhardt production of "Oedipus Rex" at Covent Garden. He was secretary of the Argonauts' Society of London. Mr. Dansey was well known on the motion picture screen, having played for the Empire All-Star Corporation in "The Imposter," the Fox Film Company, and other motion picture concerns. He is survived by his wife, Countess Tassinari, and two daughters.

Obituary

Tassinari.—On May 30, Count Berto Danyell Tassinari (Herbert Dansey) actor and author of Florence, Italy, suddenly at the Polyclinic Hospital, N. Y. Requiem Mass at St. Patrick's Cathedral on Friday, June 1. Interment at Calvary Cemetery on Sunday, June 3, 1917.

UNION MEN OPERATORS
STAGE HANDS
MUSICIANS | ACTORS

HELP US WIN the
OKLAHOMA CITY
Theatrical Strike

"Remember, IT CAN BE DONE"

IF YOU CANNOT SPARE $5 TO $100, SEND IN A DOLLAR OR TWO.

First of all, let us say that the Tucker Brothers plan to break the back of the Oklahoma City theatrical trust, which has kept the union boys on strike since last July, is endorsed by

THE OKLAHOMA CITY CENTRAL TRADES AND LABOR COUNCIL in session May 31, 1917, saying in resolution, that "we go on record as favoring the proposed venture as bona fide, and a straightforward proposition, which we recommend to all union men, to invest their money, feeling at all times that he is assured of an honest conduct of said business, and further that the successful launching of the corporation will materially assist the local unions on strike in Oklahoma City to ultimately win their strike and encourage the progress of organized labor the state and nation over." Signed, W. H. CHASE, president; WALTER F. ALBRIGHT, secretary.

The TUCKER BROTHERS AMUSEMENT COMPANY is also endorsed by the International Stage Hands Alliance Number 112, Oklahoma City, in part as follows: "We unanimously endorse the Tucker Brothers Amusement Company as a sound business proposition and the means by which we will ultimately be able to WIN OUR STRIKE." Signed, JOHN B. CAMPBELL, president; L. E. ERWIN, acting secretary.

The TUCKER BROTHERS AMUSEMENT COMPANY is also endorsed by the Moving Picture Operators' Protective Union, Local Number 580, United States and Canada, in Oklahoma City, as follows: "As each one of the TUCKER BROTHERS carry a card and have always been on the right side in Oklahoma City theatrical strike, be it resolved that we endorse the proposition and agree to give it our support." Signed, RAY PRELL, president; M. A. TIMMIE, acting secretary.

The local striking musicians, Charles E. Ballard, president, and Mike Prabek, Jr., secretary, endorsed this plan.

THE PLAN IN BRIEF

Tucker Brothers Amusement Company, capitalized at $300,000, was organized May 28 to buy, build, and operate theaters in Oklahoma that will employ union labor in every department. Its first step was to purchase the Overholser Theater at $130,000. Five thousand dollars to be paid July 1, $25,000 Sept. 15, then taking possession of property; $10,000 per year for ten years. The Overholser seats 1,600 persons; main floor, balcony, gallery; biggest theater in state, heart of city, has road-show franchise; estimated value, $150,000; to $250,000; rents $12,500 yearly; was secured at great bargain.

This company intends to locate string of theaters in State at Tulsa, Ardmore, Muskogee, and other cities. Wonderful investment opportunity. Stock selling like wildfire to union men and friends in Oklahoma. We want the help of union men throughout the nation to buy this stock and help raise enough money to pay CASH for the Overholser theater and show the world what union men and organization can and WILL do to win a strike.

Remember what was done for the DANBURY HATTERS. Union boys in Oklahoma City have been struggling since last July. This movement will turn failure into victory. Will you help us? We believe you will. Send any amount from $1 to $100 and stock will be issued in this gigantic enterprise as follows:

SPECIAL SACRIFICE STOCK OFFER:

4 shares	$ 1.00
10 shares	$ 2.50
20 shares	$ 5.00
40 shares	$ 10.00
80 shares	$ 20.00
100 shares	$ 25.00
200 shares	$ 50.00
400 shares	$100.00

(Par value of all shares, $1.) Stock is non-assessable.

Put an X opposite the stock you want and make all remittances payable to Tucker Brothers Amusement Company. Write your name and address plainly.

Name .....

.....

.....

Yours for organized labor.

Make orders payable to TUCKER BROTHERS AMUSEMENT COMPANY, in Tucker Brothers Dreamland theater building, fair to labor, 306 West Main Street, Oklahoma City, Oklahoma.

P. S.—A dollar or two won't be missed by you; make it more if you can; we want to hear from 100,000 card men this week.

It is written in the by-laws of this corporation to always employ union labor.

The Dramatists Play Agency
FLORA E. GEBHARD, Manager
American Authors Representatives
1482 Broadway New York

FRANCIS ARTHUR JONES
AMERICAN REPRESENTATIVE
The Strand Magazine The Tatler
The Wide World Magazine Country Life
Address 32 Dean Street, New York City

PLAYS For Amateur and Professional Actors. Largest assortment in the World. Catalogue free. THE DRAMATIC PUBLISHING CO. 542 So. Dearborn Street. CHICAGO, ILL.

"THE INNER MAN" SUITS LACKAYE

Play by Abraham Schomer Deals with Reformation of a Criminal Through Helpful Influences

ALBANY, N. Y. (*Special*). — Wilton Lackaye, supported by a capable company of associates, won an emphatic success in "The Inner Man," a new comedy drama by Abraham Schomer, which had its opening performances at Harmanus Bleecker Hall, June 4-6.

The play proved of absorbing interest and tells a stirring story of a criminal's persistent struggles through a period of reformation. It carries out to a considerable degree the theory introduced in the management of Sing Sing prison during the wardenship of Thomas Mott Osborne, and serves to demonstrate the contention that it is possible to reform a crook through the proper methods, no matter how low he has fallen.

Mr. Lackaye was seen at his best in the leading role. The requirements of the character certainly afforded the star exceptional opportunities to give evidence of his rare ability. He was accorded an enthusiastic reception by capacity audiences. A score of curtain calls followed each act until Mr. Lackaye was obliged to respond with a speech of appreciation for the favorable reception of this new and entertaining stage offering.

The supporting company was of unusual merit and included such artists as Charles Stevenson, Harry Davenport, Frederick Esmelton, Ray L. Royce, Anton Ascher, Robert Cain, Adeline O'Connor, Maude Hannaford, Louise Macintosh, and Edna McCauley. The production was under the direction of Edward Elsner.

GEORGE W. HERRICK.

ACTORS' EQUITY ASS'N

Result of Agency Law Will Be Watched During Coming Year

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.

At the last meeting of the Council held in the Association rooms, June 4, the following members were present: Francis Wilson, presiding; Messrs. De Cordoba, Gillmore, Kyle, Mills, Purdy, Sills and Westley.

New members elected: Arthur Belasco, Robert Bentley, William Archibald Clarke, Josephine Kirkwood Clayton, Dudley H. Clements, Signe Constantine, Eleanor Henry, Gladden James, Beulah J. Martin, Christine Mayo.

The amendment to the statute affecting the conduct of theatrical agencies, which was signed by Governor Whitman last week, should cause no serious concern. The Council studied it from every angle and after candid talks with those who control the field, to which it will almost exclusively apply, the decision reached was to let it take its own course. We have an understanding, however, with the men responsible for the law's administration that should certain evils, which we feared, grow out of it, they will join us at the end of one year in seeking its repeal.

We are in receipt of a letter from an actor who found a young actress of twenty without funds and hungry in a Middle Western town. It seems she had been sent by a well-established agent from New York at the request of a local manager who was conducting a resident musical comedy company. Upon her arrival, despite the fact, it is stated, that she had proven herself decidedly efficient in previous engagements, the manager refused to use her services and would not give her return fare. He even refused flatly to contribute a cent to the necessary sum made up by actors of another company for the young woman's relief. The New York agent is co-operating with us in the good work of forcing this manager to realize he cannot do such an outrage. Up to date the agent has never had a word of explanation from the manager. The actor's letter to us contains this passage: "I am with the ..... Stock company doing heavies and as yet not a member of the Equity, though I hope to be very shortly with your kind permission. I think this manager should be compelled to pay her way back at least, and I am taking it up with you, because the A. E. A. is the only friend the actor has." The agent declares the little ingenue should be paid two weeks' salary. We are under way with the matter.

Marc Klaw, president of the United Managers' Protective Association, returned to New York last week a few days after our own president, Francis Wilson, arrived. Mr. Klaw has called a meeting of the N. M. P. A. for the purpose of designating a contract committee that will be representative, in the best sense, of the organization over which he presides. The A. E. A. Contract Committee is as follows: Edwin Arden, George Arliss, Howard Kyle, Frank Mills, Paul N. Turner and Francis Wilson, ex-officio. The two committees should be at work ere this report is printed.

Charles B. Willard, the young attorney who served our membership so faithfully and with such growing ability, contracted pneumonia while training at Plattsburg to serve the country in its approaching military need. He died on June 4. His resolute spirit would not let him report himself ill lest he appear to be a quitter. He used up all his reserve strength staying in line. Messrs. Kyle, Gillmore and Turner represented the Council, and Samuel Russel the office staff at the funeral service, which was conducted by the Rev. Dr. Parke Cadman at the home of Mr. Willard's parents in Brooklyn on the evening of June 6.

BY ORDER OF THE COUNCIL.

REHEARSING "A MAN'S HOME"

Rehearsals of "A Man's Home," a drama by Anna Steese Richardson and Edmund Breese, were begun last week under the direction of George Nash, who will play the leading role. The premiere will take place in Albany, June 18.

ACTORS' CHURCH ALLIANCE

The regular monthly meeting of the Alliance held last Thursday evening at the headquarters, Ascension Memorial Church, West Forty-third Street, was an open meeting for all the members and their friends. Consequently there was a large gathering, and Frederick Warde presided. The reports of the various officers were received, together with one from the Actors' Fund Fair committee, which was made by its chairman, Kate Claxton, to whom the thanks of the members were voted unanimously for her indefatigable efforts in making the Alliance Booth such a splendid success. In this work Miss Claxton was aided by Frederick and Mrs. Warde, Mrs. Schmidt, Laura Sedgwick Collins, Reverend Walter E. Bentley and others. Plans to incorporate the Alliance were adopted and the following were appointed directors for the first year: George Arliss, Frederick Warde, Reverend Walter E. Bentley, Kate Claxton, William Trevor, Walston B. Southwick, Josiah C. Pumpelly, Millie Thorne, I. Newton Williams, and Maggie Breyer.

Strong and vigorous addresses on modern evils connected with the profession were made by Harry Mountford and others and the following resolution was adopted: "Resolved, That the Alliance pledges itself to do all within its power to remove such conditions presented by its special committee and will try to enforce the law both of the State and of God and will seek to press upon the officials responsible for the execution and enforcement of the Agency and License laws and of the Penal Code relating to Sunday performances the necessity of their immediate action on behalf of the actors of this country. It also expresses its sympathy with the Church Association for the Advancement of the Interests of Labor, and the Social Service Commission of the Diocese of New York in the fight they are making for the betterment of theatrical conditions and the moral and material advancement of the actor."

Other addresses were made by Edward Davis, president of the Green Room Club, Reverend H. P. Hames, the secretary and others. The Reverend Rabbi Tintner of Mount Zion Temple, Harlem, pleaded for special services for Jewish actors, and plans were made to hold such services next Winter in Temple Emmanuel and the Mount Zion Temple.

Notice was given of the approaching performance of scenes from Shakespeare to be presented at St. Michael's Parish House, Ninety-ninth Street and Amsterdam Avenue, on Thursday evening, June 21, in which the Over-Seas Club will present its president, Reverend Walter E. Bentley, in various roles, for the benefit of the Royal Flying Hospital Corps and the Queen Mary Needlework Guild. The meeting then adjourned.

PROPERTY FOR ACTORS' FUND

Assuredly these are fortunate days for the Actors' Fund. In another column in the MIRROR the substantial bequest from the Clyde Fitch estate was recorded, and now it is possible to report a still larger donation. The latest gift is a portion of the estate of John Hoge, who died in Zanesville, Ohio, recently. In his will he leaves to the Fund a plot of ground, clear and unincumbered, on Fifth Avenue not far from Forty-third Street, New York. The property is valued at more than $500,000.

Mr. Hoge was not connected in any way with the theatrical business, but he had always taken a keen interest in the Actors' Fund.

GEORGE PECK, PRESIDENT

The American Burlesque Association held its annual meeting in New York last week and George Peck, the general manager of the circuit, was elected president to succeed Judge Muller, of Cincinnati, who resigned. William B. Jennings was elected vice-president.

"LEAVE IT TO JANE"

The musical comedy version of "The College Widow" will be produced under the title of "Leave It to Jane." The piece goes into rehearsal this week and the premiere will take place late in July at the Longacre Theater.

NEW YORK THEATERS

GAIETY Evenings at 8.30: Matinees, Wednesday and Saturday at 2.30.
WINCHELL SMITH and JOHN L. GOLDEN present the season's success
TURN TO THE RIGHT

CORT West 48th St. Phone Bryant 46. Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.
10th CROWDED MONTH
Oliver Morosco's Great Laughing Success
Up-Stairs and Down
By Frederic and Fanny Hatton.

MOROSCO Theatre, West 45th St. Evgs. at 8.30. Matinees, Wed. and Sat., 2.30.
Oliver Morosco Presents
The Laughing Sensation
THE BRAT
"Better than 'Peg o' My Heart'" —EVE. SUN.
By Maude Fulton

LONGACRE Theatre, 48th St., W. of Broadway. Evgs. 8.30: Mats., Wed. and Sat.
G. M. ANDERSON & L. LAWRENCE WEBER present
WILLIAM COLLIER
IN THE GREATEST OF ALL FARCES
NOTHING BUT THE TRUTH

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

MIRROR READER, New York.—No announcement concerning the opening of "The Country Mouse" in New York this Fall has been made.

M. E. M., Providence, R. I.—Lynne Overmann appeared in vaudeville in "The Highest Bidder," with stock companies in Providence, Baltimore, Haverhill, Mass., and Stamford, Conn. (2) Try White's Studio, New York.

H. S. R., Philadelphia.—Graham Moffat is the author of "Bunty Pulls the Strings," which was produced in New York at the Comedy Theater on Oct. 10, 1911, with the following cast: Edmond Beresford, Molly Pearson, Jean Cadell, Campbell Gollan, Sanderson Moffat, Amy Singleton, Margaret Nybloc, George Ingleton, Margery Davidson, and Will Jaxon.

JACK MOORE, Toronto.—Francis Maclennan and Joseph Sheehan alternated in the role of Pinkerton in the Henry W. Savage production of "Madame Butterfly," as eight performances a week were given. At the premiere performance of the play Mr. Maclennan had the part of Pinkerton. (2) Yes, George Dantree sang leading roles in Henry W. Savage musical productions.

MILWAUKEE READER.—In the cast of "Romance," which was presented in New York Feb. 10, 1913, were William Courtenay, William Raymond, Lewise Seymour, A. E. Anson, Gladys Wynne, Grace Henderson, Mrs. Charles de Kay, Edith Hinkle, Claiborne Foster, Dora Manor, May E. Forbes, Paul Gordon, George Le Soir, Gilda Varesi, Herman Nagel, Yorke Erskine, Alexander Herbert, Hermann Gerold, M. Morton, Harry Georgnette, and Doris Keane.

L. W. H., Hartford, Conn.—Address Victor Georg, the photographer, Chicago, Ill., and Banga, photographer, at 1476 Broadway, New York. (2) Mahlon Hamilton has played in stock with the Adele Blood Co., Buffalo; Bert Lytell stock, Albany, and in various other cities. He appeared in "The Great Question," "At Yale," "The Chaperon," and "Israel." You might also try White Studio, New York, for a photograph of Mr. Hamilton. (3) "Who's Who in the Theater," by John Parker, is published by Isaac Pitman and Sons. The price is $5.00.

COMPANY FOR BOSTON

Owing to the success of "Oh, Boy!" at the Princess Theater and the fact that other cities are asking for it, F. Ray Comstock and William Elliott have decided to organize a third company especially to play Boston, opening there at the Wilbur Theater on July 30. The organization of the Boston company was begun last week with the engagement of George Howell to play the role created at the Princess Theater by Hal Forde.

NEW YORK THEATERS

Playhouse 48th, East of B'way. Phone 3628 Bryant. Evenings, 8.30.
Matinees, Wed., Thurs. and Sat., 2.30.
William A. Brady presents
THE MAN WHO CAME BACK
By Jules Eckert Goodman.
With a strong cast including
MARY NASH and others.

WILLIAM A. BRADY'S THEATRE, just East of B'way. Phone 178 Bryant. Evenings, 8.30.
48th Street
Matinees, Thursday and Saturday, 2.30.
THE 13th CHAIR
with MARGARET WYCHERLY
By BAYARD VEILLER

WINTER GARDEN B'way and 50th. Phone 2330 Circle
Evgs., 8. Mats., Tues., Thurs. and Sat., 2.
PASSING SHOW OF 1917

Casino Broadway and 39th Street. Phone 3846 Greeley. Evs. 8.15. Mats., Wed., & Sat. 2.15.
Arthur Hammerstein Presents
THE SEASON'S MUSICAL KNOCKOUT
YOU'RE IN LOVE

ASTOR THEA., 45th St., and Broadway. Phone 127 Bryant. Evgs., 8.30. Mats., Wed., & Sat. 2.30.
The New Comedy with Music
His Little Widows

Maxine Elliott's 39th Street, near Broadway. Phone 1476 Bryant.
Evenings, 8.30. Matinees, Wed. & Sat., 2.15.
The Prettiest Musical Play at the Prettiest theatre, with the Prettiest girls.
Love O' Mike

NEW BIJOU 45th St., just off Broadway. Tel. 430 Bryant. Evgs. at 8.15. Mats. Wed. and Sat., 2.15.
THE MESSRS. SHUBERT announce
THE KNIFE
A melodrama, by EUGENE WALTER.

STEIN'S MAKE-UP
NEW YORK

NEWS OF STOCK PLAYS AND PLAYERS

POLI'S PLAYERS FOR ANOTHER SEASON AT SCRANTON

Left to right, top: E. J. DeReamer, William Scanlon, stage carpenter; Robert Cook, stage manager.
Second line: Lucy Morey, Gertrude Faats, publicity agent; Arthur Buchanan, A. J. Edwards, director; Rexford Burnett, Lawrence Brooke, Harold Wilkinson, scenic artist, Miss Stein, Joseph Ryan, Eugene Lyon.
Third line: Helen Gillingwater, Mabel Griffith, Edward E. Horton, leading man; Mae Melvin, leading woman; Gus A. Forbes, leading man; May B. Hurst, Marguerite Johnson.
Fourth line: F. James Carroll, manager.
This company has been playing the season at Scranton to increasing business and closed May 21. The company will assemble early in the Fall and will resume at Scranton; at least that is the program now.

AVAILABLE FOR STOCK

"Bosom Friends" and "Lilac Time," Broadway Successes, Ready Soon

One play recently presented on Broadway is announced to be available for stock company purposes and another now running will be released within a very short time. They are "Bosom Friends," written by Frank Mandel, which served as a vehicle for Lew Fields and an all-star company for a number of weeks, and "Lilac Time," a romantic war play written by Jane Cowl and Jane Murfin, current at the Republic Theater, starring Miss Cowl.

"Bosom Friends," a comedy drama, has three acts played in one set, a large living room. The cast consists of eight players—four men and four women. All the parts are of equal importance except that assumed by Mr. Fields, which should be played by a capable character man.

"Lilac Time" is in three acts, using two sets, a courtyard exterior of a French cottage and a living room with a large window through which scenes can be heard and seen. Sixteen people are needed to make up the cast—thirteen men and three women, with an exceptionally large part for the leading woman. The leading man has a sympathetic role.

ORPHEUM PLAYERS, NEWARK

NEWARK, N. J. (*Special*).—The Orpheum Players presented "The Shepherd of the Hills," June 4-9, giving a beautiful production. Agnes Fleming, whose personality has made her a great favorite in Newark, was delightful as Sammy Lane; Dudley Ayres, as Grant Matthews, Jr., gave his usual finished portrayal of the Mountaineer; Charlotte Daniel Wade was motherly and lovable as Mrs. Grant Matthews; Eugene Desmond, whose versatility has been tested during the entire engagement, was assigned the role of Preaching Bill, and he gave proof of his faculty of making much of whatever role entrusted to him; May Fowler as the half-witted Pete was excellent. Others in the cast were Claude Miller, T. B. Loftus, Neal Barrett, Gerald Patterson, Frederick Donelly, and special mention should be made of the clean, well rounded performance of William H. Gerald as Daniel Howett. Current week, "The Voice Within."

GEO. S. APPLEGATE.

TEMPLE, HAMILTON, CAN.

HAMILTON, CAN. (*Special*). — Temple (James Wall, manager): The Summer stock at the Temple opened June 4 with "It Pays to Advertise." Attola Nosmith as leading lady made a big hit, and all members of the company were excellent. The list includes Harry Hollingsworth, leading man; Nan Crawford, Anna Athy, Lucille Crane, Robert Lowe, Charles Bronson, Philip Lord, Philip Treat, Sumner Gard, Charles D. Pitt is stage director.

MINNIE JEAN NESBIT.

ROBINS PLAYERS IN "ROMANCE"

Stock Company at the Royal Alexandra, Toronto, Has Touched the Hearts of Playgoers

TORONTO, CAN. (*Special*).—The Robins Players at the Royal Alexandra, week June 4-9, surpassed anything ever done by a stock company in this city with their production of "Romance." Virginia Brooks as Cavillini was a revelation to patrons of this theater. In the big scene at the closing of Act III this charming lady carried her audience along with her, and the touching speech—"It remains with you what kind of a woman I'll be"—brought many kerchiefs into play. Ethel Intropodi was a radiant Vanneci and Reina Carruthers a sweet and beautiful Suzette. Mr. Robins scored heavily as Armstrong, especially as the young Rector, in his big scene with Cavallini. Next to Miss Brooks and Miss Intropodi, however, came Jno. Maurice Sullivan as Van Tuyl. Too much praise cannot be given Mr. Sullivan for his dignified, quiet acting, and his delivery is so refreshingly clear and resonant at all times. Baker Moore makes the small part of the grandson stand out—especially in the epilogue—in thanking his grandfather and his little broken sob. "I don't know how, or just what to say, Grandfather. I——." Crowded houses at every performance.

GEO. M. DANTREE.

PLAYERS IN BOSTON PARKS

BOSTON (*Special*).—The Liberty Players installed at Norumbega Park, Boston, are meeting with genuine success, possibly because of the broad-minded selection of plays. The season opened May 26 with "It Pays to Advertise." This was followed by "The Misleading Lady," with "The Eternal Magdalene" underlined. The company is under the stage direction of Will L. White, with F. C. Twitchell stage manager. In the cast are Gene Lewis, Olga Worth, Dave Chase, Earl D. Dwire, Maxine Brown, Ada Lytton Barbour, Walter Beekman, Clifford Lloyer, H. B. Clark, Ben Hadfield, Charles Mills, and Betty Farington. John T. Benson is park manager. Elmer J. Walters is director of publicity.

Lexington Park Players will open their third season at Lexington Park, Boston, June 18, in "The Governor's Wife." The stage direction will be, as in the past two seasons, under the personal supervision of Joseph Thayer. Lexington Park this season will be under the management of Elmer J. Walters.

RORICK SUMMER IN ELMIRA

ELMIRA, N. Y. (*Special*).—The Rorick Theater Opera company, for 1917, has gathered, and rehearsals are actively under way for the opening of the season, June 18, when "Princess Pat" will be presented. The personnel of the company is announced as follows: Janet Velie, prima donna soprano; Louise Orth, soubrette; Mae Kilcoyne, contralto; Helen Davison, miscellaneous parts; Scott Welsh and Harry Amtrim, tenors; Henry Lewis (leading comedian with Anna Held) and Jack Pollard, comedians; Boyd Marshall, baritone; John Tyler, basso; Fred Emerson, characters; solo dancers, Hazel Harris and Raymond McKay; George Lyding, musical director; Charles Jones, stage director. The season will run until September 8 with a weekly change of bill.

J. MAXWELL BEEBS.

GLASER, "JERRY," PITTSBURGH

PITTSBURGH (*Special*). — A revival of Billie Burke's success, "Jerry," was the offering of the Vaughan Glaser Stock company at the Alvin week of June 4. Fay Courteney in the title-role was delightful, and much of the success of this piece was due to this versatile leading woman, who is continually adding to her host of admirers. Vaughan Glaser had the role of Monte, and played same with his usual skill and dignity. Constance Kenyon was cast as Harriet Townsend, making the character an interesting one, while Ainsworth Arnold handled the role of the Englishman effectively; Betty Ross-Clarke in the difficult role of Joan took advantage of the opportunities it offered with the result that her work received much praise; Will D. Corbett was cast to advantage as Dr. Kirk, the same applying to W. F. Powell as the servant. Don Burroughs, the popular juvenile, offered his usual good work in the character of Lewis. The piece was mounted on a scale above that of the average stock production. On account of the prolonged cool weather and good audiences the engagement of the Glaser company has been extended. "The Great Divide," week June 11. The engagement originally of this company at the Alvin was to have been for four weeks, but from all indications it will remain here indefinitely.

D. J. FACKINER.

"SARI" IN HARTFORD

HARTFORD, CONN. (*Special*). — "Sari" was presented by the Opera Players week June 4 and played to capacity houses. From an artistic standpoint this was perhaps the most creditable offering which has been presented by the company to date. Louise Allen, formerly of "Eileen," and new ingenue with the players, proved charming in the title-role. The chorus was well gowned and displayed much vocal ability. The scenery was attractive and the orchestra aided materially. Incidentally the audiences did their part and were lavish with applause. SEYMOUR WEMYSS SMITH.

HIS FIRST OFFENSE

Is Not the Name of the New Play by Richard Clarke, Schenectady

SCHENECTADY, N. Y. (*Special*).—A new play (at the time of this writing unnamed) was produced at the Van Cuiler Opera House June 11. It is by Richard Clarke—his first offense. In the cast, Mae Desmond, Frank Fielder, Franklin George, Millie Freeman, Guy Hitner, Olga Worth, Lillian Bunn and Albert Hickey.

PLAYERS UNDER CANVAS

The Florence Players, under the management of Hicher, Sixby and Scott, opened their Summer season at Fayette, Ohio, May 7, under one of the finest canvas theaters on the road. No expense has been spared to make it comfortable, convenient and above all, absolutely water-proof, which has proven a great asset during the extreme falling weather, and the cold nights have been easily overcome by the aid of several coke burners and a double row of sidewall, making the mammoth tent as warm and cozy as any theater. The stage has been fitted out with new scenery, especially arranged for the bills. Edwin Weever has been engaged as director and leading man to produce his own plays, which are as follows: "They Are My People," "A Carolina Belle," "Destiny," "An American Aviator," "Soul Mates," "A Thirty-third Degree Mason" and "The Ragha of Dampoor." An excellent cast has been provided. Mr. Weever declares that he has never had a more clever lot of people under his direction, after the first week out no more rehearsing was required and the bills are all running as smooth as oil, giving the best of satisfaction. The roster includes, Marion L. Franklin, leads; Billie Hobart, juveniles and ingenues; Hallie Tarver, characters; Anna Sizer, general business; Baby Gertrude, child parts; Myrtle Dimpke and Florence Sixby, utility; Frank M. Scott, character comedy; Edwin Weever, leads; Burleigh Cash, heavies; Tom Saunders, comedy; Terry Lane, characters; Walter Ross, characters and character comedy. Band and orchestra, G. W. Dimpke, leader; Bert Weir, Sherm Weir, C. F. Diff, Happy Warner, Fred Todd, Freeman Driebach, Frank Sixby, Fred Ellis and Ed. Hicker, general manager. The company has only lost one night. Business has been satisfactory and some excellent fishing has been indulged in by the members of the company. Mr. Scott is in the lead, while Edwin Weever follows with a close second.

VEES COMPANY BREAKS RECORDS

WHEELING, W. Va. (*Special*).—The Albert S. Vees Stock Company, under the management of Sam C. Miller and Jack Ball, have had a prosperous run at the Victoria Theater, Wheeling, W. Va., opening May 7, and playing to capacity at nearly every performance. Up to date they have broken all records for Summer stock in Wheeling with no extra inducements other than a first-class company and good plays. So far the war excitement has not affected their business in any degree, and advance sales indicate a continuance of the best patronage ever accorded a stock organization in that city. The roster of the company includes J. B. Ball, Samuel C. Miller, Albert S. Vees, Hal Mordaunt, Florence Lewin, Eva Sargent, Marie Harcourt, Percy Kilbride, Frank Hawkins, Margaret Ryan, Harr Steger, and Irving Young, scenic artist.

"ARMS AND THE GIRL"

PROVIDENCE, R. I. (*Special*).—Keith's, June 4-9: "Arms and the Girl," a comedy by Grant Stewart and Robert Baker, presented for the first time in Providence by the Albee Stock Players. Mr. Revere pleased a large attendance, playing the character of Wilfred Ferrers. Mr. Schofield arouses much laughter and plays his part splendidly; Miss Hamilton, Miss Martin and Miss Armstrong play excellently. The cast includes Miss Reimer, Miss Armstrong, Miss Hamilton, Turner and Robertson, Miss Martin, Revere, Longman, Calder, Vinton, Schofield, Doyle, Wetherald and Beasley. Mr. Beasley came out of his character and made a very interesting speech about "Liberty Bonds."

ELMER C. SMITH.

MAE DESMOND, SCHENECTADY

SCHENECTADY, N. Y. (*Special*).—The Mae Desmond Players presented "The Natural Law" at the Van Curler, Liberty Bond Week, June 4-9. The play is very well adapted for stock use, allowing several members opportunities for showing their true worth. Miss Desmond was again seen in an emotional role to which she did full justice; Guy Hitner as Dr. Webster gave an exceptionally fine characterization; Olga Gray had her first real chance and scored immensely. All the favorites, including Frank Fielder, Franklin George, Albert Hickey, Lillian Bunn and Millie Freeman were seen to good advantage. Week June 11-16, "The Woman He Married."

NAT SAHR.

FLASHES FROM STOCK STAGES

Powell & Hastings' Fall Opening

The Grand Theater, Tulsa, Okla., will open Sept. 2 with the Incomparable Grand Stock company, under the management of Louis Powell and Cliff Hastings. The company will be headed by Ella Kramer and an all-star cast and will play nothing but late stock releases. The opening play will be "Seven Keys to Baldpate," and the management will endeavor to present the Tulsa audiences with complete productions, something they have never had with stock in that city. Cliff Hastings is now spending his vacation at his wife's home in Joplin, but will return to Tulsa July 1 to start arrangements for the stock season.

The Orpheum Stock company, at Decatur, Ill., gave a benefit for tornado victims and realized a goodly sum. The same company gave "The Third Degree," in Decatur, last

Frank Rogers is playing characters with Eve Brooks Stock company in Burlington, Ia.

Arthur Griffin closed a successful engagement May 26 with the Hudson Players, Union Hill, N. J., and reopened his Summer season June 4 with the Poli Players, Waterbury, Conn.

From Sir Herbert to Stock

Craig Ward, a young Californian, has joined the Poli forces in Washington, D. C. He was with Sir Herbert Tree for three seasons and was in the cast of "Colonel Newcome" in the recent New York engagement. Mr. Ward is a graduate of the University of California. While with the Tree company he appeared in "Henry VIII," "Richard II," "Julius Caesar," and "The Merry Wives of Windsor."

McWatters' Third Summer

W. O. McWatters opened his own company May 27 at the Jefferson Theater, Saginaw, Mich. This is the third Summer that Mr. McWatters has run a Summer stock company in Saginaw. The opening bill was "The Woman He Married," followed by "Baby Mine" and "Seven Keys to Baldpate." Business is reported as at its best, and this promises to be a record season for this house.

The Liberty Players opened at the Strand, San Diego, Cal., week of June 4 for an indefinite run. "Within the Law" started the season.

A stock company will open at Elitch's Gardens, Denver, June 17, under the management of Joseph D. Cass, for three years a director of stock in El Paso.

Son of a Soldier

Allen Kern, who with Patsie De Forrest captured Toronto playgoers, is a son of Corporal George R. Bremner, formerly of the King Edward Hotel, Toronto, who has recently been invalided home after doing his bit in France. He was blinded by gas in the trenches and has had a long struggle to keep from the total loss of his eyes, in both French and English hospitals. His promising son, Allen, is only nineteen years old. He was born in Ottawa, Can., and began his theatrical career in New York city.

Stock Trial in Milwaukee

The Majestic Theater in Milwaukee has closed its first season of legitimate and opens with a stock company co-operating with the Shubert Stock company. The opening bill was "Romance," with Pauline Lord and Harry Minturn in the leads.

On behalf of the members of the Orpheum Stock company, Montreal, H. Percy Meldon presented S. Morgan-Powell, the well-known critic of the Montreal *Star*, with a handsome cane, the occasion being Mr. Powell's birthday aniversary. Mr. Meldon's remarks were choice and to the point.

St. Paul says good-by to Isabel Randolph with great regret. She has been the leading woman with the Shubert Stock company since February, and in that time made hosts of friends, who feel almost a personal interest in each succeeding characterization. She will probably return to St. Paul in the Fall.

Ed. Williams's Pluck

Ed. Williams, who is operating two stock companies now, one at Orpheum Theater, Quincy, Ill., and the other at the Orpheum, Elkhart, Ind., is contemplating opening another company in the near future. This has been Mr. Williams most successful season, which proves that the war scare has not reached the middle West as yet, or if it has it has not hurt the theatrical business to any great extent.

The Shubert Stock company of Minneapolis put on "It Pays to Advertise" in that city week June 3, followed by "A Full House," week June 10. In the cast are Averill Harris, Nan Bernard, Oscar Johnson, and Joseph Holicky.

"It Pays to Advertise" was presented by the Bishop Players, Oakland, Cal., week May 28, introducing the new leading man, Albert McGovern, who gave a brilliant, clean-cut performance of the talkative press agent, Ambrose Peale.

BISHOP, ORPHEUM, OAKLAND

OAKLAND, CAL. (*Special*).—Bishop: The Bishop Players, under the direction of John Griffiths Wray, are presenting "It Pays to Advertise" and are scoring the biggest hit since the opening of the theater. Albert McGovern, the new leading man, makes his initial appearance in the role of Ambrose Peale, the publicity man, and makes an instant hit with the audience. Virginia Brissac as Mary Grayson, Nolan Leary as Rodney Martin, and Hugh Metcalf as Cyrus Martin have congenial roles and make the best of them. For the role of the Comtesse Eva De Verna was especially engaged, and she created quite an impression. The balance of the cast was capable, and the highest of praise is awarded to all. Next week "The Old Homestead," with Ferdinand Munier especially engaged for the part of Uncle Josh. Orral Humphreys, an old Ye Liberty favorite, will also appear in the cast.

Orpheum: Jane Urban's Orpheum Players are meeting with great success in "Somebody's Luggage," a riot of fun from start to finish. Frank Darien and Miss Urban in the leading roles are at their best, and the balance of the company is up to all requirements. Especial mention should be made of L. E. Rosebrook's "Jazz orchestra." Eddie Tyson is heard in selections between the acts.

LOUIS SCHEELINE.

DENHAM CLOSES IN DENVER

DENVER, COL. (*Special*).—The Denham played "Rich Man, Poor Man" week June 3. William Webb, as the old man, and Gilberta Faust, as the aunt did finished work. This week marked the end of the management of O. D. Woodward, who has been in charge of the theater for 186 consecutive weeks, an unequaled record for the manager of a stock company and one of which both Denver and Mr. Woodward are proud. William Webb, a member of the present company, is the new manager. "The Three Twins," with Clara Louise Moores as leading lady, follows.

FREDERICK D. ANDERSON.

BOYD, OMAHA, STAYS PUT

The last curtain has not been rung down at the Boyd Theater, Omaha, as was reported in a recent issue of the MIRROR. W. J. Burgess, manager of the house, says so, and he ought to know. The building is not to be wrecked, but will remain as it is and will continue to be a playhouse with big attractions under the Burgess management. The announcement to the contrary was the result of a rumor which had no foundation of fact, and this correction is cheerfully made, for the Boyd has been one of the leading theaters of Omaha too long to be removed.

CECIL KERN.
A Favorite of the Denham Stock Company, Which Has Just Closed a Most Satisfactory Engagement in Denver, Col.

Hazel Harris, formerly with "You're in Love," has been engaged as principal dancer for the opera season at Elmira, N. Y., with the Rorick company, which opened for the Summer June 18.

Alice Fleming is producing at the Orpheum Theater, Newark, N. J., "The Voice Within," which is receiving its first presentation on any stage with Miss Fleming and Dudley Ayres in the leading roles.

EDWARD BUTLER
NOW IN STOCK
SHUBERT THEATRE - - - - ST. PAUL, MINN.

FRANCES McGRATH
LEADING WOMAN
June 11th—"Rolling Stones" Orpheum Theatre, Montreal, Can.

W. O. McWATTERS
LEADING MAN
Third Summer with His Own Company at Jeffers-Strand Theatre, Saginaw, Mich.

CHARLOTTE WADE DANIEL
CHARACTERS
350 West 124th Street

PAGEANT AT PASADENA

Produced by 1,000 People Under the Director of Community Players

PASADENA, CAL. (*Special*). — One thousand persons took part in the Pageant of the Red Cross, produced on the afternoon of Memorial Day at Tournament Park, Pasadena, for the benefit of the Pasadena chapter of the American Red Cross and Pasadena Ambulance Corps No. 1. In spite of a drizzling rain an audience of 5,000 persons witnessed the performance, the pageant netting $2,000 for the Red Cross.

The Pageant of the Red Cross was written especially for this occasion by Marjorie C. Driscoll and Gilmor Brown, and was produced under the direction of Gilmor Brown, director of the Community Players of Pasadena and a pageant master of wide experience. The dances, which formed a prominent feature, were staged by Miss Merrill Smith. [Miss Driscoll is MIRROR correspondent at Pasadena.—ED.]

The pageant was designed to show the development of the spirit of mercy through the ages, from the early Roman and Hebrew days when the victory was the only consideration, to the culmination of the development in the modern Red Cross. It was composed in six main divisions, each including a group of tableaux, pantomimes, brief dramatic episodes and processionals, all illustrating historical incidents of relief work.

The first division dealt with the ancient wars, opened by a dance of Miriam and her maidens, and including Hebrew, Roman, Hindu, old Irish and ancient Gothic incidents taken from history. The second division, opening with a dance of the mediaeval days, included a processional presentation of the life of the Middle Ages, and incidents showing the work of the religious orders, the Crusaders, and such famous individuals as St. Elizabeth of Hungary, Queen Philippa at the siege of Calais and Queen Isabella of Spain, founder of a hospital.

A colonial minuet opened the division devoted to the American Revolution, and tableau showed the soldiers at Valley Forge and the women in their relief society work.

Children with rose garlands appeared in a dance symbolizing the spirit of the future at the beginning of the next division, which showed the founding of the Red Cross through the work of Florence Nightingale and the signing of the Treaty of Geneva.

Civil War days were illustrated by tableaux and pantomimes, showing the work of the women for the comfort and aid of the soldiers, and of famous single figures, such as Clara Barton.

The closing division depicted modern times, opening with a dance by children, the Spirit of America, and showing modern Red Cross work in time of war, in time of disaster, country nursing and a reproduction of the Pasadena chapter rooms as a modern Red Cross workshop.

Field demonstrations were given by the ambulance corps and the Red Star society, the latter using dogs and horses furnished by Mrs. Anita Baldwin. Militiamen from a nearby mobilization camp appeared in this part of the pageant.

After a brief dramatic and allegorical episode, showing Humanity protected from War, Poverty and Famine by the Red Cross and Liberty, a great processional closed the pageant in which all who had previously taken part as well as hundreds of school children, Boy Scouts, fraternal drill teams, Camp Fire girls, etc., paid homage to the figure of Liberty.

The pageant was staged on a turf field large enough for football games. At the back of this field a raised stage seventy-five by eighteen feet was built with a simple classic proscenium. The back curtains were of a luminous blue, forming the only scenery, and the fore-curtains, parting to show the tableaux, were of white with huge red crosses. High white walls from the wings to the edge of the turf enclosed the space for the processional. Music by a band, orchestra and Scottish pipers was practically continuous during the two hours and a half of the pageant.

Mildred Beverly
Address care DRAMATIC MIRROR.

George Henry Trader
STAGE DIRECTOR
For Summer: Manhattan Players, Lyceum Theatre, Rochester, N. Y.

JAMES L. CARHART
Maude Adams Co. Management Chas. Frohman

LOUISE MULDENER
Summer tour. Melting Pot. Redpath—Chautauqua

A well-planned and attractive open-air theater at Huntington Hall, a school for girls near Pasadena, was used for the first time on the afternoon of June 2, when an interesting production of "Joseph and His Brethren" was given by students of the school. The theater has a grassy stage, raised several feet, with cedar hedges planted to form walls and wings. The audience is seated on a terraced hillside and about 1,000 persons can be accommodated.

"Quality Street," by Barrie, was presented on the evening of June 1 by senior students of Pasadena high school, Miss Eloise Sterling directing.

Ruth Chatterton in "Come Out of the Kitchen" played to a good house at Clune's Pasadena Theater, June 1.

MARJORIE C. DRISCOLL.

"NEVER SAY DIE" IN SOMERVILLE

SOMERVILLE, MASS. (*Special*).—Somerville Theater (Clyde E. McArdle, manager): W. M. Post's "Never Say Die," the offering by New England's finest stock company, the Somerville Theater Players, in which William Collier starred, will never be a riot in Somerville. Neither will it ever cause any one to (as they say in vaudeville) fall off their seats with laughter. Nevertheless, folks in Somerville seemed kindly disposed to it, neither heralding its praise all over town nor roasting it. All the different members in the cast are seen to advantage. It is a dreary bill, and each member looks good in their "dude" clothes, while Kendal Weston, the director, has arranged a beautiful production. There are only two sets required, and they are both flawless. Arthur Howard as Dionysius Woodbury gives the role with a fine understanding of the comedy points and gets many of them over. Current week, first Southern play of the season, "The Belle of Richmond."

Graham Velsey has found Boston so loyal that they have formed a Graham Velsey Club there, composed of over 500 Boston admirers of the well-known juvenile now at the Castle Square Theater.

Francis Sayles is the new leading man of the Jefferson Theater Players at Auburn, N. Y., opening Monday, June 11, in "Rolling Stones." The company is now in its fourth week and has been pronounced by the public as the best stock company ever seen in Auburn.

(*Continued on page 14*)

STEIN'S MAKE-UP
NEW YORK

ALBOLENE

Stella Mayhew, Josef Cullen, Inez Plummer, Geo. Morrison and a host of other stars of the stage "sing its praises."

They say that it "is the best preparation for removing all kinds of theatrical make-up" and that "it leaves the skin soft, smooth and free from irritation."

Albolene is put up in 1 and 2 ounce tubes to fit the make-up box; also in ½ and 1 lb. cans. It may be had of most druggists and dealers in make-up. *Sample free on request.*

McKESSON & ROBBINS
Incorporated.
91 Fulton Street - - New York

Van Horn & Son

Phila., Penna. Established 1852

Theatrical Costumes

Stock Companies and Productions Our Specialty

MILLER
COSTUMIER
236 So. 11th St.
Philadelphia, Pa.

WANTED
For Male Star of National Reputation
COMEDY
Exceptional opportunity for author with novel and original play, whose principal character must be middle aged.
LAURA D. WILCK
Authors' Representative
Longacre Bldg. 1476 B'way, N. Y

MARY ASQUITH
Play Broker
Personal Vehicles for Stars
Books and Plays for Pictures
1402 BROADWAY NEW YORK

FIBRE, STEEL and BRAINS

BAL FIBRE TRUNKS are made of selected basswood, cold stamped steel corners and other fittings, vulcanized hard fibre and the brains of finest trunk building organization in the world

WILLIAM BAL COMPANY, 145 W. 45th St., N. Y. City

PLAYS For STOCK, REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for Home Amusement, Negro Plays, Paper, Scenery, Joke Books, Catalogue FREE! FREE! FREE!
SAMUEL FRENCH 28 West 38th Street, New York

MEYER'S MAKE-UP GUARANTEED BEST MADE

STOCK PLAYS AND PLAYERS

(*Continued from page 13*)

MARKET FOR TRY-OUTS IN STOCK

Cecil Spooner at Bridgeport for the Summer, Ready for New Plays—Lyric Puts on "Sapho"

BRIDGEPORT, CONN. (*Special*).—The very versatile star, Cecil Spooner, and her capable big stock company, celebrated registration week in Bridgeport at the Park Theater by presenting a neat little rural drama of love and war written by herself, entitled "The Fortunes of Betty." The plot, centering around an old veteran, Meredith, his trials and heartaches, coupled with showing the Star and Stripes, interspersed throughout four entertaining acts, tended to awaken fires of patriotism which might have slumbered in a few breasts not yet awake to the nation's danger. Rounds of applause were given the little star as she stood enfolded in a big American flag, with her supposed veteran father, Clyde Armstrong. Capacity business was the slogan evenings and good business afternoons. Miss Spooner, while standing alone in her company in her individual and inimitable line of endeavor, also draws around her a supporting cast which is equally effective in character work. This play fairly abounded in character study, representing faithful small town types. Their work was excellent and special mention should be made of Louise Gilchrist, Joe Kennedy, Russell Bingham and Leo Whalen posing as a typical country quartette of gossips. They got across, and the small town folk came into their own. Frank Armstrong, as Burton, the richest man in town, and his son Claude, Norman Houston, also left nothing to be desired in the line of perfect interpretation. Of heavier vein than the rest, their work stood out vividly. Claude's girl, Helen Tilden, is also a pleasing member of the stock cast, as is Helen Melrose. Frederic Clayton (always a favorite here) and Douglass R. Dumbrielle, the Spooner stock leading man, were the male shining lights (naturally), and already Mr. Dumbrielle has many feminine hearts at his feet. The appearance of G. A. R. men during the play also heightened the scenic effects, also a rain storm in the first scene.

Miss Spooner is more than pleased at the hearty reception given her by Bridgeporters. For their approval, week June 11, she presents "The Butterfly on the Wheel." She anticipates showing premieres during the Summer months here and will be glad to receive new plays for try-outs. They may be sent to Mr. Solly, the bustling manager, who has handled this end of the business for the past sixteen years.

"Sapho" at the Lyric

"Sapho," the daring celebrated French play, not seen in many moons in Bridgeport, ocupied the Lyric stage week of June 4, playing to goodly houses daily. The play, never losing its charm, proved a fine stock entertainment for local theatergoers. Leo Kennedy, as Jean Ganssin, was a big, handsome lover and with dexterity and ease he accomplished the staircase act at the close of the first scene which a big and delighted audience applauded, as Warda Howard was lifted up in his arms. Miss Howard made a fascinating Fanny LeGrand (Sapho) and won her usual share of applause as leading lady. For character work Luella Morey, to the writer's mind, has no equal in stock thus far ever seen in Bridgeport. Miss Morey posing as the inquisitive neighbor was truly refreshing. Spontaneous laughter and loud applause always greet her. A little bit of clever and graceful dancing in the ballroom scene by Laurette Browne Hall was also a gem. Harvey Hayes, posing as a gay old sport, was also delightful, the role suiting him perfectly. Others giving splendid support in the French drama were Albert Gebhardt, Walter Marshall, George Goulden, John Hewitt, Harold Claxton, Master Green, Eleanor Maroney, Mazie King and Hattie Marshalton.

Week June 18, at the Lyric, Bernard Daly, the famous Irish actor, will appear in "Isle o' Dreams," an Olcott success. This event will in all probability pack the house, as this type of play and actor is always a local favorite.

Sunday, June 10, and continuing for a week Annette Kellermann, in "A Daughter of the Gods," will be featured by the manager, William H. Ishman.

MARY SAYLES HANCORT.

PUNCH, COMEDY AND PATHOS in "After Office Hours," the New Play at Union Hill, N. J.

"After Office Hours," a new play in three acts by Roy Foster was presented for the first time on any stage by the B. F. Keith Players at the Hudson Theater, Union Hill, N. J., and proved a genuine treat to S. R. O. every performance week June 4. This play is to be produced next season and played on the International Circuit, where it is bound to meet with the greatest success on its merits. It holds the audience spellbound throughout the performance and is the best constructed play produced at this theater this season. The dialogue is bright and catchy at all times and possesses more true comedy and pathos than any production of its kind. It tells a big dramatic story with a wonderful punch and is bound to appeal to the most critical of theatergoers and without the slightest doubt will prove to be the banner attraction financially on this circuit. The author has pointed out the many temptations and dangers that pretty young stenographers are subject to and has handled an old subject in an entirely new and satisfactory manner. Beautiful Evelyn Varden, the charming and talented leading lady of the company, was the hit of the performance and made the play most realistic and effective by her ideal interpretation of Millie Sinclair, the pretty young stenographer who fell in love with her employer and afterwards found out to her sorrow that he is married. This is one of the most difficult roles that an actress could be called upon to play, as it demands an artist of great emotional and dramatic ability, and this popular and talented little lady greatly helped to make the play the success it was. Charles C. Wilson, the versatile leading man of the company, was at his very best in the part of the young clerk, who also loved and afterwards married the pretty little stenographer, deserves unlimited praise for his conscientious rendering of a difficult role. Joseph Hyland played the part of James Bright, a politician and grafter in a manner that would be impossible to excel and very few artists could have given as good a performance. Mr. Hyland makes his initial bow to Union Hill with a splendid Broadway reputation, having played with the original New York city cast of "Within the Law" for ninety weeks and has played prominent parts in other Broadway successes. Joseph Lawrence as the wealthy business man who fell in love with his stenographer, deserves unlimited credit for the praiseworthy performance he gave. Aubrey Bosworth as Bud Sinclair the brother of the girl in the case, did very effective work and deserved the applause he received. Virginia Howell as Mrs. Bentley did extremely well and won the sympathy of the audience by her clever work. Clare Evans had a most congenial role in that of the Irish janitor, and can always be depended upon to get all the fun and comedy out of any part assigned him. Splendid work was also done by Herbert Delmore, A. G. Winn, and Hazel Housley.

CHARLES A. BITTIGHOFER.

WANTS

RATES, CASH WITH ORDER.

20 words or less, cost 50c. Additional words 2c each. Four-times orders include a fifth insertion, free of charge.

GRIPPING WAR PLAYLET TO LEASE.—Big climax. Female lead. Reliable party only. Immediate bookings. Address Author, care MIRROR.

BUSINESS DIRECTORY

RATES, CASH WITH ORDER.

10 lines per agate line, single insertion, $1.75 per line, 13 times, $3.00 a line, 26 times $5.00 a line, 52 times, 14 lines to one inch single column. Four lines smallest space accepted. No double column space.

SCENERY

H. ARMBRUSTER & SONS.
Albert H. Armbruster. Emil G. Armbruster.
Scenic Artists.
Studio 249-251 So. Front St., Columbus, Ohio.
The Oldest and Best Studio in America. Scenery for Productions, Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

LITHOGRAPHERS AND PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati.—New York Office, Times Building, Times Square. HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

REPORTS FROM MIRROR CORRESPONDENTS

LAWRENCE, MASS.

LAWRENCE, MASS. (*Special*).—Week of June 3 might almost be called "girl week" at the local picture houses, for with such an array of female stars as Ethel Barrymore, Edith Storey, Muriel Ostriche, Lillian Walker, Florence Turner, Helen Holmes, Ruth Roland, Naomi Childers, Mary Pickford, Mignon Anderson, Tina Marshall and Margaret Illington on the screen, the male coterie of stars are not much in evidence, although a few are thrown in, as if for good measure.

Lawrence will have two visiting summer shows during the week of June 11: "The World of Pleasure Shows," which was booked here for this week and which changed its date of exhibition to the entire week of June 11, and Ringling Brothers Circus for one day, June 14.

Empire (vaudeville and pictures), Ralph A. Ward, Mgr., Thomas Toomey and Napoleon Demara, Props: An exceptionally good bill of vaudeville was presented during the current week at the Empire. For the first three days the bill included the Davis Brothers, novelty musical acrobats in a new and original act; Jessie Standish, a sweet girl-singer in a bouquet of melodies; Lawrence Grant and company of players in a dramatic sketch, "The Final Arbiter," in which the present day military and preparedness spirit is visibly and forcibly portrayed; "La Cadets de Cascoyne," a European operatic act of merit, and for a feature picture, Edith Storey and Antonio Moreno in "Aladdin From Broadway." For the last three days the headline act was the "Kincaid Kilties," a novel Scotch act, which was booked for a return engagement at the request of the many Scotch residents of this city and others who delight in the ballads of Burns and the bonnie hills o' Scotia. They played the pipes, danced and sang, as only Scotch lads and lassies can. Included in the bill were Walter James, "The happy hobo"; Von Etta and Gershan, a singing and musical act that merited the closest attention; Norman Bros., acrobats and equilibrists of hair-raising ability, and for the feature picture, Muriel Ostriche, in "Moral Courage."

The following moving picture houses crowded daily with the latest: Broadway, Premier, Star, Strand and Victoria.

Canoble Lake Park, Salem, N. H. (Massachusetts Northeastern Railway), is now open for the summer, and doing good business. This park is the center of attraction for the cities of southeastern New Hampshire and northeastern Massachusetts. Sunday, June 3, Patriotic Concert by the Haverhill Military Band.

Colonial, dark; Opera House, dark, except June 3, when "St. Antonio de Padua," Italian religious drama (local) was given.

W. A. O'REILLY.

FALL RIVER

FALL RIVER, MASS. (*Special*).—Bijou, June 4-9: Delight, Stuart and Harvey; Brady and Mahoney, Chas. and Annie Glocket, Helen Vincents, Piano and Bingham, Pathe News, "The Mystery of the Double Cross," Arbuckle in "Reckless Romeo," House Peters and Kathlyn Williams in "The Highway of Hope," "A Message to Galicia," Merdes Clarke and company, in the one-act comedy straight; Burns and Lyman, Gilson and Long, Herbert and Dennis, The LaBelle Carmen Trio, "The Voice on the Wire," Victor Moore in "His Military Figure," and George Beban in "The Marcellini Millions," to S. R. O.

Academy: William Farnum and Kathlyn Williams in "The Spoilers," in nine parts, one of the best photo dramas of the season and Kathlyn Williams in Rex Beach's great story, "The Ne'er Do Well," pleased very large attendance, June 4-9.

Plaza: Ruth Roland in "The Neglected Wife," Charlie Wray in "The Pinch Hitter," Roscoe Arbuckle in "A Reckless Romeo," O. Henry story, and "A Daughter of the Sea," to large attendance.

Work is progressing on the Empire, the new $200,000 theater, and it will open in September. Rich's Theater, on Second Street, long the home of burlesque, was demolished during the past week to make room for the new Empire.

W. P. GEE.

PITTSBURGH

PITTSBURGH, PA. (*Special*).—The cinema production of "The Garden of Allah" began an indefinite engagement at the Pitt, June 4. Carl Bernthaler is directing the symphony orchestra and Jessie Pringle is the soloist. Three "honest-to-goodness" camels and several Arabs give atmosphere to a very handsome stage setting.

Pittsburgh has taken "Johnny Get Your Gun" to heart, and this farce is now in its third week at the Duquesne in its second engagement here. The excellent cast remains intact.

The Academy, the last burlesque house to close, gave a benefit, week 4-9, for the members of the company and the employees.

Jos. E. Howard's Revue proved an excellent headliner of the vaudeville bill at the Davis, week 4. Among others on the bill was a sketch, "Cranberries"; Margaret Young, Foster and Ball (who were one of the popular acts) and Charles Kenna. Ray Samuels headliner, 11-16.

D. J. PACKINER.

REPORTS FROM MIRROR CORRESPONDENTS

ONLY ONE NOVELTY IN TOWN

Chicago Seems to Be Dazed at "Dollars and Sense," and Critics Are "Abashed"—A Shubert Lease Run Out

CHICAGO, June 14 (*Special Correspondence*).—The theaters that closed their doors a month ago acted in accordance with conventions, but without regard to climatic conditions that prevailed in Chicago, so that those that remained with open doors have continued to welcome full houses, despite the fact that mid-June approaches. Naturally this is not entirely due to the weather, for the attractions that remain are truly attractions and the "play's the thing." The real Summer show indoors is the "Show of Wonders" at the Palace, and it occupies a very cozy niche on a popular thoroughfare in a beautiful playhouse that is continuously crowded. The change of policy from straight vaudeville to the meandering path of musical comedy is not a far reach, and the Shubert show has much variety to attract the eye and tickle the ear. It appears to be "set" for the Summer. The ladies of the chorus who sing and dance by night have been industriously patriotic by day helping to sell the Liberty Loan.

Speaking of this patriotic investment reminds one that the theaters are doing their duty in these war times to advance recruiting in every way possible. Bond sales are recorded between acts on the curtain, and occasionally the gallant men-o'-war appear and sing to the same purpose. All of Chicago's six hundred moving picture houses have united to promote patriotism with telling announcements and waving flags, so they are doing their "bit."

The only new attraction of the week is a new play from an almost unknown author, "Dollars and Sense," in which the playwright, Allan Brooks, appears as leading actor. Up to this time the new man has been known to the world of the stage as a vaudeville performer, one who has especial cleverness of providing for his own needs. His play, apparently two volumes of epigrams, seems to be a blending of two short stories without any remarkable finesse in the way of dramaturgy. It rambles along like something on caterpillar wheels, paving its own way with smart sayings, sharp sayings and other sorts, more or less epigrammatic and satirical. The American public had its primary schooling in this line with plays from the late Oscar Wilde and a continuance in George Bernard Shaw. Allan Brooks, however, will not be accused of imitating either of these distinguished predecessors. It would be difficult to recall a more lava-like flow of epigrams, ancient and modern, that is loosed from the rise and continues to the fall of the curtain. The critics sat abashed in the currents and counter currents, and admitted that books of familiar quotations had nothing on Mr. Brooks. It wriggled, snapped and sparkled with verbal quips. In the third act he advances something new in the technique of the theater by showing the stage in three divisions. He appears in the central division in a state of philosophic inebriety, and the scenes that are enacted on the two side divisions presume to illustrate the steps that led him to the central estate. In the technique of moving pictures these sort of "cutbacks" are quite effective and Mr. Brooks times his own action to register with such rapidity that he makes them count in stage work. It is an interesting and daring diversion and will linger as long as it continues to pique profitable curiosity.

The "Seven Chances," now in its fourth week at the Cort, is doing better than ever, which means capacity business. The droll and extra dry comedian, Frank Craven, as an unwilling bachelor proposing to seven girls is the merriest male ornament, while Carol MaComas and her associate Chances are delightful.

At the Grand Opera House, "Turn to the Right" moves easily along its merry way, and ventures into its twenty-second week with the brave hope of many more to follow. It is now beginning to celebrate anniversaries, so that the management has ample opportunity to work out new schemes for keeping its memory green—long green.

The new departure in establishing a stock company on the far northern side in the Wilson Avenue Theater has attracted unusual attention in the local press, and all the critics have gone out of their way to commend Herman Lieb for his bravery and enterprise in reviving the glorious traditions of the stock company. The "Seven Keys to Baldpate," the first offering, has the stamp of Cohan's success ingrained, has been well cast and cleverly acted. During the coming week they will present a farce called "A Full House," which was presented here a season ago at the Cort Theater under another title.

The "Love Mill" ceased to grind its merry way at the Illinois last week, and next week Percival Knight's piece, "Dew Drop Inn," will be produced by Myron B. Rice.

Frank Keenan, that excellent actor, continues to appear with great success in the Oriental thriller, "The Pawn," at the Princess.

The termination of Shubert's lease of the Chicago theater formerly known as the American Music Hall, closed rather an expensive and futile chapter in local amusements. Shuberts had a five-year lease on this Wabash Avenue property and put forth their very best efforts to give it recognition, but it appeared to be all in vain. They paid a large rental for the house in the first place, and two years ago spent something like seventy-five thousand dollars in reconstruction. Sam Gerson is to be credited for establishing the most wonderful opening nights, but found it extremely difficult to keep them going for any considerable time thereafter. The beautiful Strand Theater lies two blocks beyond the limits of the loop and the Chicago Theater goes it one block better, and this seems to be the only answer to the unprofitable problem that has long vexed the Shuberts.

CHARLES E. NIXON.

CINCINNATI

CINCINNATI (*Special*).—Although the weather has not been altogether seasonable, the Summer resorts seem to have enjoyed a fairly auspicious opening. The Zoo Gardens, under the management of Charles G. Miller, acting for the Cincinnati Zoological Park Association, is doing fairly well with Conway's band. A big outing of the Eagles Saturday, June 2, was spoiled by rain, but the attendance was large in the evening.

Chester Park is playing up the patriotic features to the fullest extent, from the band concerts to the dance hall and motion pictures. Free vaudeville, as usual, is proving a great drawing card for the resort.

Keith's Summer vaudeville is doing splendidly, thanks to the weather, which is favorable to indoor amusement. Last week's bill concluded with a repertoire of Scotch songs, dances, piping, and instrumental novelties by the Musical Gordon Highlanders, which sends the audience out humming and dancing. The rest of the bill mediocre.

Coney Island is drawing well in the evenings, principally because of the appeal to dancers who like the river ride and the exhilaration of dancing on the boats.

All motion pictures closed June 5 on account of "Registration Day" and opened at 2 o'clock, featuring patriotic ideas in the programs.

The Devereux Players, headed by Clifford Devereux himself, put in a week rehearsing for the opening of a two-week's engagement at the Zoo Gardens June 10. Viola Knott is again leading lady for the company, and after her success of last Summer she should prove a good drawing card among those who like open-air drama. Preparations are being made for the handling of large crowds, and the repertoire will include "Much Ado About Nothing," "School for Scandal," "League of Youth," and Moliere's "Learned Ladies." Brewer Brown has been giving a series of lectures in advance of the engagement.

WM. SMITH GOLDENBURG.

WASHINGTON, D. C.

The following letter from Sara Bernhardt was read by James K. Hackett at the opening of the National Sylvan Theater on the Monument Lot at Washington, D. C., June 1, 1917, and pronounced by him to be "a benediction from the world's greatest actress":

"Dear Mrs. Hemmick:

"I am very glad that it is a woman who has realized the one-half of my dreams, and I am especially glad that this woman is yourself. I have always dreamed for this wonderful country a national theater. That theater is now established, but you must now found a conservatory. I was in hopes of seeing this realized before my final curtain had descended.

"Dramatic art is inspiring and uplifting, and when there shall have been realized a permanent national theater then also will you have great American authors who will consider it a point of honor to maintain it by beautiful work. When there shall have been established a national conservatory then shall you have great artists.

"I love the American people, who now reveal themselves to be even greater in our eyes. Many Europeans have thought them distinguished notably as a commercial people, but they have proved to the world that honor comes before everything and that right and justice are stronger than love of mammon.

"Oh great, oh splendid people! I am very proud to feel that I may claim your love!"

"Brava, Dear Madam! Brava! And many thanks.

(Signed) "SARAH BERNHARDT."

SPOKANE

SPOKANE, WASH. (*Special*).—Auditorium: "Flora Bella," John Cort's latest operatic success, played May 30-31 to good business.

R[illegible] H. RICE.

MILWAUKEE

MILWAUKEE, WIS. (*Special*).—The Majestic Theater has just closed its first successful season under the management of Earl Steward. During the season the house enjoyed a tremendous patronage for which much credit is due the management. During the Summer season a novelty will be introduced in the form of stock plays with a cast which will co-operate with the Shubert Theater stock company. Previous Summers have witnessed motion pictures at the Majestic and it will be interesting to watch the progress of this venture. The Majestic is the first theater to close for the season. "Romance" is the first offering, with Pauline Lord and Harry Minturn playing the leads. Popular prices will be charged.

Mary Pickford in "A Romance of the Red Woods" is the Alhambra offering for the week and is enjoying a very good patronage. Douglas Fairbanks in "The Lamb" and Wm. Brady in "The World Against Him" are being shown at the Princess. "Winning a Queen" is the headline at the Miller. The playlet is filled with comedy and beautiful scenic effects. The Yip Yaps present a marvelous acrobatic act out of the ordinary with a thrilling finale. Delmore and Moore present "Behind the Scenes," a pleasing bit of stage life that is well received. Another sketch on the bill is "Everyman's Sister." The balance of the bill is highly meritorious and the Miller is receiving a goodly share of theatrical patronage with frequent capacity houses.

The Strand is showing Robt. Warwick in "The False Friend," and once more becomes a house of serials in showing Ruth Roland in "The Neglected Wife." Peggy Hyland in "The Sixteenth Wife" is also on the bill. The Strand continues to draw capacity houses.

The Merrill is showing Bryant Washburn in "Filling His Own Shoes"; as so Frances Nelson in "The Beautiful Lie." The Merrill has firmly established itself in the class of capacity houses and Manager Bostik is becoming an important figure in local motion picture circles.

The Palace is featuring the diving beauties called the Berio girls. "Prosperity" is the allegorical play of the bill. Laypo and Benjamin furnish comedy galore. Johnny Eckert and Billy Parker talk and sing. Several other very good acts and pictures complete the bill and the Palace is enjoying a very good attendance and crowds often fill the lobby awaiting admittance.

A change of cast and chorus has been effected at the Empress, bringing a score of new faces to the patrons. In the cast are Catherine Murray, George Browers, Grace Sherman, Herman Diehl, Russell Leddie, Nellie Nells, and Joe Murray. Matt Kolb, who headed the former company, has been retained. The new company opened to capacity houses and there is no doubt as to their future success and a long run at this house. Mr. Walter Scott remains manager of the theater.

"The Bowery Girls" head the boards at the Gayety. Although the regular season is practically closed, the attendance continues so good that the date of closing for the Summer has not as yet been set.

The old time Vaudette, which later ran as a dime museum, has now been entirely renovated and altered and opened under the name of "The Magnet," playing motion pictures at popular prices. The house is under the management of Earl Rice. This makes a total of six houses now located in this one block, among which are the two newest theaters, the Miller and the Whitehouse.

At a recent convention of motion picture exhibitors it was considered closing all houses during the Summer months. No definite action was taken in the matter and it is doubtful if the plan will be carried out as it has been the rule to keep open the entire year for years past and even now the Majestic will attempt to play stock throughout the Summer season, whereas movies were the bill in the past Summers.

The Crystal has closed for the Summer for the first time in many years and will play vaudeville on Saturdays and Sundays only. Manager Jack Yoe has taken over the management of the new Miller Theater.

JOSEPH A. KISS.

OTTAWA, ONT.

OTTAWA, ONT. (*Special*).—Russell: Boston Opera company presented "Faust," June 12, 13, and matinee.

Dominion: Moanalua Sextette scored a great hit, June 4-6; others who also pleased were Eleanor Fisher, Drew and Wallace, Van and Ward, and Barrett, to the usual capacity business.

J. H. DUBÉ.

MONA BRUNS

WITH THE BROADWAY PLAYERS IN "MILE-A-MINUTE KENDALL" At HURTIG and SEAMON'S THEATRE

THE EVENING GLOBE, Thursday, June 7th, says:

Mona Bruns plays "Joan," the hired girl-niece. In the autumn she will be a star. Such clear, concise diction, such simplicity of method, such absence of affectation are qualities some far-sighted manager will capitalize. She gave just the right touch to the rising interest in the character. This, coupled with a natural grace and beauty, brings thoughts of Maude Adams and Patricia Collinge.

AMERICAN ACADEMY OF DRAMATIC ARTS

The Standard Institution of Dramatic Education

Board of Trustees

Franklin H. Sargent, President, Daniel Frohman, John Drew, Augustus Thomas, Benjamin F. Roeder.

Detailed catalog from the Secretary

ROOM 141 • CARNEGIE HALL • NEW YORK

Connected with Charles Frohman's Empire Theatre and Companies

ALVIENE SCHOOL OF DRAMATIC ARTS

Our own Students Theatre and Stock Co. (assures actual New York Public Appearance). Claude M. Alviene, Principal, and a large faculty of Directors and Instructors.

Former pupil celebrities: Hazel Dawn, Nora Bayes, Annette Kellermann, Lauretta Taylor, Mlle. Dazie, Gertrude Hoffman, Ethel Levey, Joseph Santley, Harry Pilcer, Harry Clark, Taylor Holmes, Barney Gilmore, Mary Fuller, Marie and Florence Nash, Barbara Tennant, Dolly Sisters, Lillian Walker, Violet Mersereau and others.

Write for catalogue. Address Secretary. Mention study desired.

ALVIENE SCHOOL OF DRAMATIC ARTS, 225 W. 57th St., near Broadway, New York City

The National Conservatory of Dramatic Art

F. F. MACKAY

A Thorough Training School for the Stage and Platform. Vocal Exercises. Open all the year round. Mackay's "Art of Acting" for sale at Conservatory. Room 601, 145 W. 45th Street, New York, N. Y.

M. E. FLORIO *Teacher of Singing*

OPERATIC TENOR OF INTERNATIONAL REPUTATION

Specialist of the "Voce Postata" (secret of Italian voice placement) foundation of "Bel Canto," giving to the ambitious student, the sweet quality of tone, rich and resonant, which cannot be obtained by physical force. Pupils coached for Grand, Light Opera, Concert, and Oratorio. Teacher of many prominent artists. Studio 177 West 85th St. Tel. 7127 River

Elizabetta Menzeli

Ecole de Chorographie Classic et Pantomime and Ballet Russe

All kinds of Dancing and Spectacular Acts Composed and Staged

22 EAST 16TH STREET NEW YORK

Telephone, 3334 Stuyvesant

Beverly Sitgreaves

Will Accept Pupils

In Acting, English and French Diction. Coaching, &c.

Address 129 W. 46th St. Tel. Bryant 3363

Mrs. Louis James

DRAMATIC INSTRUCTION

COACHING, ETC.

Studio 234 West 44th. Phone Bryant 4421

JOY RAMPANT OVER MOROSCO

Los Angeles Turns Out to Welcome Its Hero After His Experience in New York—"What Next?" Is His Next

LOS ANGELES, CAL. (*Special*).—The theatrical columns of the Los Angeles daily papers are all wrought up over the return of Los Angeles' home-grown, but New York fed, theatrical magnate, Oliver Morosco. Truly Los Angeles is proud of its Morosco. And as open-armed a welcome as ever awaited a returning hero was in store for Mr. Morosco when, during the past week, he arrived in the city in which he has started off a variety of stage successes. Joseph Montrose, the ever-gracious, ever-capable manager of Los Angeles Morosco interests, made some interesting advance predictions regarding the Morosco activities which are scheduled to go into effect immediately. The most interesting is that which announces a Morosco musical comedy, "What Next?" to go on at the Majestic Theater before the ends of the Summer. Rehearsals are already under way at the Little Theater, with Stage Director Bickers in charge. The principals include Blanche Ring, Charlie Winninger, Eva Fallon, Dainty Marie, Frank Girard, Fanny Yantis, Flannigan and Edwards, dancers, and the DuFour Brothers. Elmer Harris is co-author with Oliver Morosco on the "What Next?" musical comedy. Robert McQuinn, futurist, is arranging the pictorial setting for "What Next?"

Richard Walton Tully, playwright, is at the Maryland Hotel in Pasadena with his wife and daughter. "Just resting" is Mr. Tully's explanation for his presence in California.

Kolb and Dill are still causing the "sold out" sign to be placed in front of the Majestic Theater every night. Los Angeles has thus affectionately taken "The High Cost of Loving" to its theatrical heart.

W. H. Clune's Auditorium, after two weeks of the revival of "Shenandoah," has again become a picture house. Artcraft releases to be shown here hereafter, beginning with the Mary Pickford picture, "A Romance of the Redwoods."

J. A. Quinn's new motion picture house on Broadway, called The Rialto, is meeting with decided success. Mr. Quinn has inaugurated a schedule of showings of "The Garden of Allah," beginning at noon daily. They run 12 o'clock, 3, 6, and 8:30, with a midnight matinee on Saturday night.

"Common Clay," well put on by the Morosco Theater Stock company, goes into its second week. This production was taken into unanimous favor by Morosco theatergoers.

Belle Story, the American prima donna, was the Orpheum headliner during the past week, with Cecil Cunningham as a likable holdover.

The Pantages and Burbank Theaters continue their vaudeville-picture policy.

The Hippodrome gives an eight-feature vaudeville for the small charge of 10 cents daily and nightly.

Jack Warren Kerrigan, film star, has returned from a successful five-months' tour of theaters throughout the United States.

Will Wyatt fishes gaily up in the San Gabriel canyon during the two weeks the Mason Opera House remains dark. Henry Miller is announced for an early appearance at this theater, and a musical comedy is promised for this house also. So the Summer season will be a good one for the Mason.

MABEL CONDON.

MINNEAPOLIS

MINNEAPOLIS, MINN. (*Special*).—Coming almost direct from its highly successful engagement in Chicago, that effervescent comedy, "The Boomerang," paid a most welcome week's visit to the Metropolitan Opera House, commencing Sunday night, June 3. With the splendid New York-Chicago cast intact, comment on the players is superfluous. This superb company numbers as its members: Arthur Byron, Wallace Eddinger, Martha Hedman, Ruth Shepley, Gilbert Douglas, Richard Malchien, John N. Wheeler, John Clements, Marguerite Chacee, Dorothy Megrew and Kathryn Keys. "The Boomerang" with its scintillating comedy in the hands of these stars is the most genuinely interesting entertainment offered Minneapolis theatergoers in years. It is a Belasco production, therefore is sumptuously mounted. Al Jolson in "Robinson Crusoe, Jr." was seen at the Metropolitan for one night only, on Sunday, June 10, and for the three days following, the attraction was John Drew in "Major Pendennis," followed the latter half of the week by the Walker Stevens Opera Company.

"It Pays to Advertise," the fourth of the series of recent comedy successes now being offered by the Shubert Stock Company, was the attraction at the Shubert week of June 3. Principal roles were taken by Averill Harris, Nan Bernard, Oscar Johnson and Joseph Holicky. Week of June 10, "A Full House."

Miss Margaret Woodrow Wilson, daughter of President Wilson, sang at the Auditorium on Wednesday evening, June 6, in a concert given for the benefit of the Red Cross, under the auspices of Minneapolis Lodge of Elks No. 44. Miss Wilson was ably assisted by Mrs. Ross David, pianist, and the Elks Glee Club. All receipts of the concert, above actual expenses, were devoted to the local branch of the Red Cross.

Although the Orpheum is dark for the summer, vaudeville enthusiasts are finding excellent entertainment at the Pantages, New Palace and New Grand. The Pantages with "The Junior Mimic World of 1917" as headliner week of June 3, offered one of the best bills of the season. Strassler's seals, an animal act, topped the week's bill at the New Grand, while a sketch entitled "The Reckoning" occupied the same position at the New Palace. The moving picture houses are thriving, as usual.

CAROLINE BEEDE.

SEATTLE

SEATTLE, WASH. (*Special*).—At the Metropolitan, John Drew in "Major Pendennis," June 1-2, opened to a large house. Seattle's representative society was in attendance.

Moore, dark, May 27-June 2. At the Pantages, Singer's Midgets and vaudeville, May 27-June 2, drew good business. Palace Hip, Mlle. Luxanne and vaudeville. Tivoli, Dick Lonsdale company, in "Are You An Eagle?"

Motion pictures at the Clemmer, Coliseum, Colonial, Alhambra, Liberty, Rex, Strand, and other houses.

BENJAMIN F. MESSERVEY.

ELMIRA

ELMIRA, N. Y. (*Special*).—Billie Reeves, Howard and Clayton, Three Creighton Girls, Stroud Trio, George Yeoman, George and Lillie Gordon, Arthur Lloyd, Granville and Mack and the Three Alexanders drew capacity to the Majestic, June 4-9. Capacity houses also saw excellent pictures at the Regent, Colonial, Star and Amusu.

J. MAXWELL BEERS.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—Opera House, June 4-9: For the third week of the Summer season of light musical plays at the Opera House "The Chocolate Soldier," and the Lyric company's resources are equal to the artistic demands exacted. The cast includes Francis J. Boyle, Carl Gantvoort, Florence Webber, Mr. Squire, Miss Harvey, Miss Magnus, Mr. Coran, and Miss Francis. Some new talent is enlisted for a welcome revival of "The Prince of Pilsen," current week, a substitute for "Naughty Marietta." Providence theatergoers are more than delighted with the company and will be very lonesome when the season ends.

Emery's Majestic, June 4-9: Arthur Perkoff, who has been seen here in various roles as a Hebrew comedian, heads the attractive bill with his company of singers. They are scoring a hit. Bernevici Brothers, violinists, may be placed above the ordinary run of vaudeville fiddlers. Frank Bush, one of America's foremost stage story tellers, is here again with a new patter of dialect material and is very funny. Frei Ferdinand gave a whistling number and pleased a large attendance. Billy and Ada White in songs and dances, Emmy Whelen in "The Dutchess of Doubt," Mr. and Mrs. Drew in a comedy, "Her Anniversary"; the news weekly and Metro travelogue complete the bill. The Old Homestead Four in a rural singing playlet is the headliner of the vaudeville portion of the bill.

Hazel Brown and Charles Barrows appear in a musical flirtation entitled "Back Home," by Wilbur Mack. The Coster troupe of acrobats perform aerial feats. Maj. Doyle is a diminutive monologuist and the Howard Sisters present international songs and folk dances. Carlyle Blackwell and June Elvidge, featuring in "The Crimson Dove"; "Moving Day," and the Universal Weekly are the other pictures. Colonial, closed.

Fay's, June 4-9: A musical skit, "Oh, You Devil," heads the bill. Clay Crouch, a blackface comedian is the featured player and a large group of chorus girls assist in the comedy and songs. Eddie Dowling a Providence young man, made a great success and responded to many encores. His principal offering is a story of the war told in the dialect of the various countries engaged. Myakas, Japanese specialists in acrobatics, songs and dances; Peppino and Perry, instrumentalists, and Stacey and Nortoon, hoop and boomerang throwers. "An Amateur Orphan," featuring Gladys Leslie; Frank Daniels in a comedy, and Pathe News complete a very good bill. Extra large attendance.

ELMER C. SMITH.

DENVER

DENVER, COL. (*Special*).—"Her Unborn Child" at the Broadway for a two weeks' engagement, starting June 4, was played by a fairly good company to small houses.

Lakeside opened June 10 with "Bright Eyes." The principals are Mabel La Couver, Frederick Dunham, Edith Laurence, Lee Johnstone, Millie Corbin White, Francis Pieriot, Emmett Vogan, and Elmer Jerome. Charles Le Roy is producing director, Sam Orton, musical director; Walter Arrington, business manager.

The theater at Elitch's Gardens has been leased to Joseph D. Cass, for three years a director of stock in El Paso, Texas. A stock company will open June 17.

The Paris Theater reverts to The Paris Theater Company, headed by Frank O. Browne. The lease of Messrs. Baxter, Noland and Swanson has been terminated.

FREDERICK D. ANDERSON.

TORONTO

TORONTO (*Special*).—Loew's, June 4-9: A splendid holiday bill to overflow attendance. Andrew Kelly (of whom I spoke last year) is again showing us what real monologue work is. His stories, told in the richest brogue, are rare treats. (Send us some more like this big fine artist). "Mr. Chaser," a tabloid musical skit, is funny, and the movie of "Tangled Lives" with Miss Hamper, is splendid.

Grand Opera House: "Masque of Life," a weird, but splendid film, is entertaining capacity business every day.

Hippodrome: "Womanhood," another big film story, is drawing splendid attendance.

GEO. M. DANTREE.

ST. JOHN, N. B.

ST. JOHN, N. B. (*Special*).—The Imperial presented the strongest bill since opening, with the musical act of Peckman, Shaw and Campbell, headliner. This is one of the few big time acts to play here, and scored a great hit, playing to turn-away business. The Opera House continues to do splendid business with a vaudeville program, together with Billie Burke in "Gloria's Romance." Other houses doing well.

PERCY GIBSON.

LOUISVILLE

LOUISVILLE, KY. (*Special*).—With the close of the winter season at the theaters, the moving picture houses have enjoyed increased patronage, all of them drawing well. Louise Huff and Jack Pickford were seen in "Freckles" at the Majestic, Alice Brady in "Maternity" at the Alamo, Mary Maclaren in "Idle Wives at the Strand," and Wm. Farnum in "American Methods," the later founded on the "Iron Master," at the Mary Anderson.

Summer vaudeville at Keith's continues to draw, an unusually attractive bill changed twice each week being offered, and at reduced prices.

Fontaine Ferry continues its popularity with its swimming pool, dancing, daily concerts, and high class vaudeville in the pavilion.

Eugene L. Elrod, many years ago treasurer at Macauley's Theater, is temporarily sojourning here, identified with the racing events at Churchill Downs and Douglas Park. The genial Gene was very popular with the old time playgoers here.

A unique entertainment was given in the open air June 5 by the pupils of the Kentucky School for the blind, in a presentation of Shakespeare's "Twelfth Night," in a highly creditable manner. The grounds were beautifully adapted for the purpose, and the various parts were costumed and performed in a way that called for the highest praise.

Albert J. Leyton of New York, a representative of a big music publishing concern there, was a visitor of the week, and had the pleasing experience of hearing at an open air concert, the rendering of his own composition, "Sometime."

Another of the active ones associated with theatrical matters here in patriotic activity, is Peter Lee Atherton, a public-spirited citizen, and owner and builder of the Mary Anderson Theater, who has contributed money and the use of property generously for the cause.

CHARLES D. CLARKE.

CORRY

CORRY, PA. (*Special*).—Manley Parker, who so efficiently managed the Rex Theater here for a year, became sole lessee of the house June 1. Parker and his wife have given patrons a better line of attractions than ever before appearing and have gained the confidence of the public. Corry is a good connecting point in Northwestern Pennsylvania, and Manager Parker would be glad to book all worthy attractions for next season. He already has some of the best traveling shows dated, but has room for more of the right kind. At the present time musical tabs are featured for the Summer season, with big business.

M. J. BERLINER.

REPORTS FROM MIRROR CORRESPONDENTS

SAN DIEGO

SAN DIEGO, CAL. (*Special*).—Ruth Chatterton gave three performances at the Strand Theater in "Come Out of the Kitchen," May 29, 30, to splendid returns, and while in the city she was the guest of honor at a luncheon given by Mme. Ernestine Schumann-Heink, and in the afternoon Miss Chatterton presented the colors to the Twenty-first Regiment, stationed at the Exposition grounds. Miss Chatterton made many friends in the delightful comedy. June 4, 5, the Shriners' minstrels were seen at the Strand to great business, proceeds used as a charity fund. June 11 the Liberty Players opened at the Strand for an indefinite run, opening with "Within the Law." This puts San Diego again on the stock circuit. The stock will be under the management of Dodge & Hayward, managers of the Strand Theater.

Week of June 4 the Savoy Theater drew good business with a bill made up of the following acts: Estrellity, Jed and Ethel Dooley, Billy McDermott, George Reed and Helen Hudson, Harry Sydell, Brown, Benze and Blackwell, and the seventh episode of "The Railroad Raiders."

Rosalind Goghian headed the bill at the Hippodrome week of June 4 in her playlet, "Our Little Bride." The Four American Patrollers, Bob and Beth Stanley, Tom Murphy, Black and McCome, and another episode of "The Voice on the Wire" made up the balance of the bill.

"God's Law and the Man" and the pipe organ concerts drew good returns at the Pickwick Theater.

"Peter Pan and the Fairies" was given at the Del Mar Open Air Theater for the benefit of the Red Cross June 2 to capacity. The production was under the direction of Lillian Burkhart Goldsmith. Los Angeles and San Diego society was well represented and moving pictures of the performance was taken.

San Diego has landed the Government army cantonment and will have at least 30,000 new soldiers under drill within a short time, and it is expected that this will greatly add to the theater receipts.

MARIE DE BEAU CHAPMAN.

VICKSBURG

VICKSBURG, MISS. (*Special*).—Walnut Street Theater (H. Mayer, manager): Don Phillippini and his Grand Symphony Orchestra were at this theater for two performances, June 4, matinee and night. Large crowds greeted Don Phillippini and his associate artists; Madame Lehman was the soloist, and her singing captivated the audience; Don Phillippini has an indefinite engagement with the Saenger Amusement company to play at their new Strand Theater in New Orleans, which will open in the next few weeks.

The Lincoln Chautauqua held a big patriotic rally week June 5-11, under their big tent. The program consisted of nationally popular bands and orchestras, famous orators, speakers and humorists, sweet singers and musicians of note, dramatic play presentations, etc. "America Pageant" was the big thing.

The Saenger Amusement company (L. J. Pico, manager) will have some star attractions at their popular little play houses. The Alamo will have Elmo Lincoln, Theda Bara, Mrs. Vernon Castle, Carlyle Blackwell and Nance O'Neil as the stars appearing there for this week. Bijou Dream had Mae Murray, George Nash, Franklin Farnum, Pauline Fredericks, Bessie Barriscale, Blanche Sweet and Francis Nelson for last week's offering.

Sara Scudder, of "Joy Janin" fame, is back with home folks for an indefinite period. Miss Sara is in fine health and spirits. She was much pleased with her experience on the stage last season and may consider offers she has to return. Miss Scudder made quite a hit in the road production in the character of Peg in "Peg of My Heart." Miss Scudder's sister, who is playing under the name of June Janin, is meeting with much success in vaudeville playing the large circuits.

OTTO F. WEIMAR.

RICHMOND, VA.

RICHMOND, VA. (*Special*).—Through an oversight, unintentional, and regretted by the editor of the Academy's program, the names of the Richmond children, composing the sextet of Dutch kiddies in "The Red Mill," week's bill, June 4-9, of the Comic Opera Players, were omitted from the cast of characters. One of the pronounced hits of the Victor Herbert-Henry Blossom opera is being scored at every performance by these clever youngsters. The Kiddies are Elizabeth Moseley, Ruth Moseley, Ray Cole, Joe Wilson, Vashti Cosby and Mary Fairfax Hall. Matinees of "The Red Mill," in which Roger Gray and Dan Marble are meeting with success in the Stone and Montgomery roles, were given June 6-9.

All of the movies are doing good business and a few of the houses, with their program, are as follows: Odeon, Wallace Reid, in "The Love Masque"; Isis, "The Seventh Sin"; Bijou, Peggy Hyland, in "Babette"; Colonial, June Elvidge and Carlyle Blackwell, in "The Crimson Dove"; Victor, Nance O'Neil in "Hedda Gabler," and "The Neglected Wife"; Bluebird, Myrtle Gonzales, in "Mutiny," and "Dry Goods and Damp Deeds"; Rex, Kathlyn Williams, in "Strange Case of Talmai Lind."

NEAL & MCCONNELL.

JERSEY CITY, N. J.

JERSEY CITY (*Special*).—"The Bar Sinister" (photo) drew large houses to the Majestic June 4-9 and proved to be interesting. "On Trial" June 11-16.

Business at Keith's is up to top notch. A fine bill was presented June 4-6. Bobby Walthour and a couple of girls did a graceful cycling act; a comedy skit, "Shopping," by the Adanards, was good; Arthur Edwards and company in a playlet, "Neglect," were clever; The Singing Types, Misses Dalton, Birman, and Muller, were dainty; Harry Hines scored as a nut comedian and singer; "What's the Idea?" with nine people, was a real bright number; "The Auction of Virtue" was the photoplay. Appearing June 7-9 the McKey company and Freddie Goodrow in "Pickins"; Aleen Bronson and Joe Laurie, Pipifox and Paulo, and the photoplay, "One Law for Both."

Business at Palisades Amusement Park is fine. The attractions June 4-9 were Arthur C. Holden in his sensational high dive; Four Everetts, acrobats; Four Delardoes, athletes; the Flora Brothers, casting. A display of fireworks every Thursday evening.

All the attaches of Keith's are dressed up in new Summer uniforms and look natty.

Manager Frank E. Henderson, of the Majestic and Academy of Music here, and his wife celebrated the twentieth anniversary of their marriage June 2. Mrs. Henderson was Miss Sara Albaugh, daughter of the well-known theatrical manager of Baltimore, Md., and Washington, D. C.

WALTER C. SMITH.

DECATUR, ILL.

DECATUR (*Special*).—The Muller Band gave a benefit concert for the Mattoon and Charleston tornado sufferers June 3 at the Lincoln Square Theater. The theater was donated and a nice little sum was realized. The Orpheum Stock company, playing at a local vaudeville theater, gave a benefit performance last week for the same cause. They gave half of the gross receipts and then took up a collection in addition, which amounted to over $78.

Percy's Comedians, Maros, Ill., under canvas, week of June 4. The Orpheum Stock put on "The Third Degree" last week.

Will S. Gardiner, with the Davidson Stock company seasons of 1902-03-04, was a caller on the MIRROR correspondent June 4.

The Pullen's Comedians play Martin, Tenn., this week. May 22 they came within 30 minutes of being caught in the path of a tornado while en route.

Frank Rogers is playing characters with the Brooks Stock company at Burlington, Iowa.

PERCY S. EWING.

WILLIMANTIC

WILLIMANTIC, CONN. (*Special*).—Chautauqua made a most auspicious premiere May 30-June 5, being overwhelmingly successful, all the guarantors being recompensed in full. Signed again for the return next year. The musical and lecture programs exceeded expectations, to delight and profit of all. Over 2,000 people attended. "The Mikado" last night of week.

Loomer: "Happy Benway," the minstrel man, gave amusing act during pictures.

Gem: "The Witching Hour" and "The Seven Deadly Sins" and Fox comedy kept crowds coming. Manager Dorman turned over a goodly sum to Mayor Dunn for Red Cross as result of Sunday evening contributions.

Scenic: "Perils of Secret Service," "The Raid," and "Chalice of Sorrow" pleased large crowds. Arena: John Sparks's Circus June 20.

C. C. PALMER.

ANN ARBOR

ANN ARBOR, MICH. (*Special*).—Hill Auditorium, University of Michigan: A number of mass meetings have been held in the past two weeks in honor of the boys who have gone to war. Colonel Pack, Governor Sleeper, and other well-known men were the speakers. Whitney Theater (Don McIntyre, manager): Closed season with D. W. Griffith's "Intolerance." Majestic (Frank O'Donnell, manager): Pictures, June 4-6; Shuster's musical comedy, "Prancing Around," June 7-9, pleased good business. Wuerth (Wuerth, manager): Pictures, satisfaction to good business. Orpheum (Wuerth, manager): Paramount pictures. Arcade (Moran, manager): Metro-Fox and World Pictures doing a good business. Rae (Stanchfield, manager): Doing very well. Columbia (Mullison, manager): Pictures Saturday and Sunday.

DE WITT C. MILLEN.

MACON, GA.

MACON, GA. (*Special*).—Grand: "Sunny Side of Broadway," May 31-June 1-2. Capitol: "The Magnificent Meddler," June 4; "Highway of Hope," June 5; "Happiness," June 6; "Duchess of Doubt," June 7; "Her Better Self," June 8; "Souls Triumphant," June 9. Palace: "Tale of Two Cities," June 5-6; "The Easiest Way," June 7-9. Princess: "The Double Steal," June 4; "Skinner's Bubble," June 5; "The Book Agent," June 6; "The Crimson Dove," June 7; "Bringing Father Home," June 8; "The Patriot," June 9. Edna Park Stock company under tent, June 4-9.

ANDREW OLIVER ORR.

FOR SALE or TO LET

Castle Square Theatre

BOSTON, MASS.

Seating capacity over 1800, can be increased to over 2000 if desirable. Depth of stage 54 ft.; width of stage 70 ft. Apron in front of curtain 5 ft.; 65 ft. high from stage to gridiron. Proscenium arch 42 ft. wide.

Over $20,000 worth of scenery in good condition.

Apply to owner,

A. F. ARNOLD

27 State St., Room 66 Boston, Mass.

B. F. Keith's Circuit—

United Booking Offices

(Agency)

A. PAUL KEITH President

E. F. ALBEE Vice-President and General Manager

For Booking Address

S. K. HODGDON

Palace Theatre Building

New York City

LOUIS BENNISON

130 West 44th Street, New York

BETH LYDY

With "HER SOLDIER BOY"

BILLY B. VAN

Address care DRAMATIC MIRROR.

WILLIAM E. MEEHAN

In "TURN TO THE RIGHT!"

Gaiety Theatre—indefinitely Direction of WINCHELL SMITH and JOHN L. GOLDEN

PEGGY O'NEIL

Address care DRAMATIC MIRROR.

CARROLL McCOMAS

IN "SEVEN CHANCES"

Management David Belasco

EDITH LYLE

In "JOHNNY GET YOUR GUN"

Management JOHN CORT

VIOLA KNOTT

LEADING WOMAN
Clifford Devereaux Co.
EN TOUR

Lady Teazle in School for Scandal
Viola in Twelfth Night and Rosalind
Beatrice, Juliet, and Kate Hardcastle

LINA ABARBANELL

FLORA BELLA

Address Dramatic Mirror

ROBERT ELLIOTT

AT LIBERTY

Address care DRAMATIC MIRROR.

FREDERIC GRAHAM

Thanks COHAN & HARRIS, ARTHUR HOPKINS and WILLIAM ELLIOTT, for offers.

Phone St. Nicholas 9063

SIDNEY PHILLIPS

SHOW OF WONDERS

Management MESSRS. SHUBERT.

MARTHA HEDMAN

In "THE BOOMERANG"

Management David Belasco

FLORENCE SHIRLEY

In "A TAILOR-MADE MAN"

Management COHAN and HARRIS

WALTER L. CATLETT

Management Oliver Morosco

"SO LONG LETTY" On Tour

VICTOR MORLEY

In "A REGULAR ARMY MAN"

By Channing Pollock, Rennold Wolf and Clifton Crawford
Direction FRANK EVANS

ADELE BLOOD

In "THE MANNEQUIN"

By EDGAR ALLAN WOOLF Direction AUGUSTIN GLASSMIRE

M. S. BENTHAM, Representative

BRENDA FOWLER

In PETTICOAT POLITICS

By MISS FOWLER Direction JENIE JACOBS

HARRY WEBER
Presents

HERMINE SHONE

AUGUSTA ANDERSON

Address care DRAMATIC MIRROR.

OTTO KRUGER

Management COHAN & HARRIS

WINONA

WINONA, MINN. (*Special*).—O. F. Burlingame, whose lease of the Winona Opera House expires July 1, will not renew same. He has managed the house for many years and has made a host of friends in and out of the profession, all of whom will wish "Burley" the best of luck in any of the various business enterprises he already has in view.

L. G. Roesner, manager of the Colonial Amusement company, will assume the management of the Winona Opera House, July 1. He states that the policy of the house will remain practically the same as in the past. He will book all first-class road attractions and feature pictures.

F. H. HASTINGS.

SHEBOYGAN

SHEBOYGAN, WIS. (*Special*).—Sheboygan Opera House (John Van der Vaart, manager): Vaudeville June 1-3, the Mantell Manikins were the big feature. Other numbers were Miss Stewart in songs and humorous selections, who has a strong baritone voice; La Mae Sisters, on a revolving wheel suspended by their teeth; Gregory and Williams in a clever sketch, "The Stage Struck Girl." Professor Oton Scheda, violin virtuoso, concert under the auspices of the Knights of Columbus June 7.

JOHN G. FROIDEL.

BELLEFONTE

BELLEFONTE, PA. (*Special*).—Coop and Lentz's large shows made their first showing here and nearly eight thousand people passed their doors and were well pleased, the aerial and trained animal acts being especially good. They showed June 2. Other showings at Renovo, May 31; Lock Haven, June 1; Mt. Carmel, June 4 and Shamokin June 5. They were somewhat handicapped on account of the shortage of labor and everybody had to do double work from the manager down.

At State College, Pa., Manager Blackford has closed his Pastime Theater for the Summer thus early, running only the Nittany, on account of over 1,000 students leaving for the war and for the farms, three hundred being in the Fort Niagara and Madison Barracks training camps, while two full ambulance corps were raised for immediate service in France.

GEO. T. BUSH.

MONTREAL

MONTREAL (*Special*).—"The Submarine Eye" is in its second and last week at His Majesty's and drew big houses, week June 4. "The Fashion Girls" are the principle feature at the Francais. There is a large and varied bill at Sohmer Park.

W. A. TREMAYNE.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

BARRIE Playlets (Chas. Frohman, Inc.): N.Y.C. May 14—indef.
BIRD of Paradise (Oliver Morosco): Chgo. May 6—indef.
BOOMERANG, The (David Belasco): St. Paul 10-13.
BRAT, The (Oliver Morosco): N.Y.C. March 5—indef.
CLARKE, Harry Corson, and Margaret Dale Owen: Empire Theater, Calcutta, India—indef.
COME Out of the Kitchen (Henry Miller): Frisco. 4—indef.
DOLLARS and Sense (Alan Brooks): Chgo. 4—indef.
DREW, John (John D. Williams): Minneapolis 11-13; St. Paul 14-16.
FAIR and Warmer (Selwyn and Co.): Boston Feb. 5—indef.
JOHNNY Get Your Gun (John Cort): Pittsburgh May 28—indef.
KNIFE, The (A. H. Woods): N.Y.C. April 23—indef.
MAN Who Came Back, The (William A. Brady): N.Y.C. Sept. 2—indef.
MAN'S Home (Messrs. Shubert): New Haven, Conn. 18-20.
MARY'S Ankle (A. H. Woods): Boston 4—indef.
NOTHING But the Truth (H. H. Frazee): N.Y.C. Sept. 14—indef.
OUR Betters (John D. Williams): N.Y.C. 11-16.
PALS First (J. Fred Zimmerman, Jr.): N.Y.C. Feb. 26—indef.
PAWN, The (Plymouth Producing Co.): Chgo. May 21—indef.
PETER Ibbetson (Lee Shubert): N.Y.C. April 17-June 16.
SEVEN Chances (David Belasco): Chgo. May 13—indef.
TAILOR-Made Man (Cohan and Harris): Boston March 12—indef.
13TH CHAIR (William Harris): N.Y.C. Nov. 20—indef.
TURN to the Right (Winchell Smith and John Golden): Chgo. Jan. 14—indef.
TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—indef.
UPSTAIRS and Down (Oliver Morosco): N.Y.C. Sept. 25—indef.
WANTED—An Alibi (Messrs. Shubert): Albany, N. Y. 18-20.
WASHINGTON Square Players: N.Y.C. Aug. 30—indef.

PERMANENT STOCK

AKRON, O.: Colonial.
AKRON, O.: Music Hall.
AUBURNDALE, Mass.: Norumbega Park.
BATTLE CREEK, Mich.: Nancy Boyer.
BOSTON: Castle Square.
BOSTON: Copley.
BRIDGEPORT, Conn.: Lyric.
BROOKLYN: Fifth Ave.
CLEVELAND: Colonial.
DECATUR, Ill.: Orpheum.
DENVER: Denham.
DETROIT: Garrick.
DULUTH, Minn.: Lyceum.
GREEN BAY, Wis.: Bijou.
ELKHART, Ind.: Orpheum.
HARTFORD, Conn.: Parson's.
HAVERHILL, Mass.: Academy.
INDIANAPOLIS, Ind.: Park.
LOS ANGELES: Morosco.
MALDEN, Mass.: Auditorium.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MONTREAL, Can.: Orpheum.
NEWARK, N. J.: Broad Street.
NEWARK, N. J.: Orpheum.
NEW HAVEN, Conn.: Hyperion.
NEW YORK CITY: Lafayette.
NEW YORK CITY: Lexington.
OAKLAND, Cal.: Playhouse.
PHILA.: Knickerbocker.
PITTSBURGH: Aboin.
PORTLAND, Me.: Jefferson.
PORTLAND, Me.: Keith's.
PORTLAND, Ore.: Baker.
PROVIDENCE: Opera House.
PROVIDENCE: Keith's.
QUINCY, Ill.: Orpheum.
ROCHESTER, N. Y.: Lyceum.
SALEM: Empire.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Wigwam.
SCHENECTADY, N. Y.: Van Curler.
SOMERVILLE, Mass.: Somerville.
SPRINGFIELD, Mass.: Court Square.
ST. PAUL: Shubert.
SYRACUSE, N. Y.: Empire.
SYRACUSE, N. Y.: Welting.
TOLEDO: Palace.
TORONTO: Royal Alexandra.
TRENTON, N. J.: Trent.
UNION HILL, N. J.: Hudson.
WASHINGTON, D. C.: Poli's.
WHEELING, W. Va.: Victoria.
WHITE PLAINS, N. Y.: Palace.
WILKES-BARRE, Pa.: Poli's.
WINNIPEG, Can.: Winnipeg.
WORCESTER, Mass.: Grand.
WORCESTER, Mass.: Worcester.
YONKERS, N. Y.: Warburton.
YOUNGSTOWN, O.: Grand Opera House.

OPERA AND MUSIC

ABORN Grand Opera Co. (Milton and Sarrent Aborn): Washington May 21—indef.
ABORN Grand Opera Co. (Milton and Sarrent Aborn): N.Y.C. May 7—indef.
CANARY Cottage (Oliver Morosco): Phila. 11—indef.
HIS Little Widows (G. M. Anderson and Lawrence Weber): N.Y.C. April 30—indef.
HITCHCOCK, Raymond (Cohan and Harris): N.Y.C. 7—indef.
LOVE o' Mike (Elisabeth Marbury and Lee Shubert): N.Y.C. Jan. 15—indef.
MY Lady's Glove (Messrs. Shubert): N.Y.C. 18—indef.
OH Boy! (F. Ray Comstock): N.Y.C. Feb. 20—indef.
PASSING Show of 1917 (Messrs. Shubert): N.Y.C. April 26—indef.
SHOW of Wonders (Messrs. Shubert): Chgo. May 16—indef.
SMARTER Set (T. L. Corwell): Balto. 11-16. N.Y.C. 18-23.
VERY Good Eddie (Marbury-Comstock): Frisco, 10-23.
WHEN Johnny Comes Marching Home (F. C. Whitney): N.Y.C. May 7—indef.
YOU'RE in Love (Arthur Hammerstein): N.Y.C. Feb. 6—indef.
ZIEGFELD Follies of 1917 (Florenz Ziegfeld, Jr.): N.Y.C. 12—indef.

CIRCUS

BARNES, Al G.: Moscow, Ia. 13. Palouse, Wash. 14. Lewiston, Ida. 15. Dayton, Wash. 16.
COLE Brothers: Harlowton, Mont. 13. Lewiston 14. Ringling 15. Bozeman 16.
COOK Brothers: Cannonsburg, Pa. 13. McDonald 14. Cadiz, O. 15.
GENTRY Brothers: Cambridge, O. 13. Mt. Vernon 14.
HAGENBECK - Wallace: St. Louis 11-16.
RINGLING Brothers: Lowell, Mass. 13. Lawrence 14. Manchester, N. H. 15. Fitchburg, Mass. 16.
SELLS-Floto: La Salle, Ill. 13. Aurora 14. Waukegan 15. Elgin 16.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or reforwarded on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

MEN

Anhalt, Julian.
Bannen, Steve, Lucien E. Bolduc, Thomas J. Brown.
Cantway, Fred B., Will Carleton, Leo Clarke, L. Milton Clodah.
Dangerfield, Foxhall, Frank P. Decker, Charlie Delecker, Harry Delmar, Raymond P. Duclos.
Edwards, Wm. B., Charles Emerson.
Gaden, Garland, Bob Green, Lee Groves.
Hackett, Norman, Clarence Handyaides, H. H. Harring, E. F. Havil, Geoffrey Heath, Frank Herbert, William F. Hooker.
Jacobi, Victor.
Keefer, Harry, Francis W. Keeley.
Lonegan, Lester, Henry Lowy.
MacDonald, Frank, Clyde MacKinley, Mortimer Martini, Miller and Draper, W. Jeff Murphy.
Norris, William.
Palmer, Lew, William H. Pendexter, Adolph Phillipp, David Powell, James Proctor.
Rennie, James M., Randolph Rodney, Sigmund Romberg.
Salter, Harold, Will H. Sloan.
Valsey, Graham, Louis Joseph Vance.
Warner, Chester S., Gil Wells.

WOMEN

Alexander, Mrs. M. A., Luella Arnold.
Bicket, Elizabeth.
Collins, Edna, Vivian Campbell.
Dolores, Mlle, Blanche Duffield, Dorothy Dunn.
Graham, S. T.
Hall, Jane, Laura Hall, Clara Turner Hammond.
Knott, Viola.
Lawrence, Lura, Florence Hart Lee, Doris Lloyd, Ethel Lorraine, Lillian Lorraine.
Marie Anna, Fern E. Marshall, G. Mathews, Albini Meditz.
Pendleton, Florence, Natalie Perry.
Rapport, H. M., Helena Rapport, Florence Roberts, Helen Robertson, Antoinette Rochte.
Scott, Grayce, Viola Scott, Elaine Smith, Lillian T. Sterling, D. M. Stevens, May Stewart, Amelia Stone.
Trevor, Ethel.
Vokes, May.
Waddell, Gladys, Marie Wainwright, Gladys Webster.

We Did It For Them—We Can Do It For You

OFFICES OF
EDGAR SELDEN
1531-1537 BROADWAY
NEW YORK

April 26th 1917.

Mr. Lynde Denig,
Dramatic Mirror,
1498-1506 B'way,
New York City.
Dear Sir:-
In submitting my subscription for The New York Dramatic Mirror, it is with the desire to obtain all of the trade news of the motion picture industry, and speaking stage activities, classified and condensed for important information.
Present day conditions not permitting a perusal of the countless publications devoted to these subjects, I have learned to look to the New York Dramatic Mirror as the equivalent of what The Literary Digest is to the news of the universe. Your paper is invaluable.
Appreciatively,

EB/ML

JARVIS THEATRE COMPANY
E. CLEMENT JARVIS, Prop
OWNING AND OPERATING THE
"ORPHEUM" and "GARDEN"
MOTION PICTURE THEATRES
OFFICE, Orpheum Theatre Bldg. CONTINUOUS PERFORMANCE

New York Dramatic Mirror. LANSING, MICH. 3/20/17
New York,N.Y.
Gentlemen:- This will acknowledge receipt of your kind favor of the 17th.containing letter to Mr. Meredith.
We ahve written him and hope to hear from him shortly.
Wish to thank you sincerely for your interest in this matter also your kindness as regards printing our opinion from the exhibitor's standpoint.Have only been in this business three years but have learned a lot of things, some of which wouldn't look good in print.However,will send you something later on when we are not so busy.
Might add that we consider the Mirror's criticisms as of first importanceand appreciate particularly the advice given to exhibitors regarding the box-office value of the various features.We have found your reviews of inestimable help in our open booking policy.
Thanking you again for your courtesies,we are,
Yours truly,
Jarvis Theatre Co.
E. Clement Jarvis.

PALMYRA OPERA HOUSE
H. LAVERELL, Lessee and Manager
PALMYRA NEW YORK
HIGH ATTRACTIONS VAUDEVILLE
FEATURE PHOTO PLAYS

Palmyra, April 5, 1917.

Dramatic Mirror,
New York City.
Gentlemen:-
I have read the"Mirror " every week for the past sixteen years, ever since I have been in the show business, and have a file of them. I could not be in any branch of the show business or moving picture business without " The Mirror".
The subscription comes in the name of my brother, R.E. Averill with whom I am engaged in the newspaper business also.
I always regarded the Mirror's views on travelling shows as almost correct years ago when road shows were so plentiful and now I book all my feature pictures from your weekly reviews of the "features for the week."
Very Truly,
H.H. Averill

New Family Theatre
The Photo Theatre De Luxe
Adam Hill. March 1st. 1917.

Mr. Adam Hull Shirk,
Motion Picture Editor,
Dramatic Mirror,
New York, N. Y.
Dear Mr. Shirk:-
In reply to your letter of Jan. 18th. in which you make a general appeal to Managers of Photo-Play Theatres, to give their views on the present difficulties in operation of same, wish to say that this has been covered so thoroughly by various people all over the United States that there does seem little left to find fault with, however I am going to give you a la George Ade Fable, of what I think is wrong with the business. As to furnishing a photograph, I have several of the Theatre, and am sending what I think is the best one, but as for one of the Manager, nothing doing, I dont wish for any offers from as I know my photograph would bring plenty from the producing companies
This gives me an opportunity to tell you that I go more by the reviews as published in the Mirror, than by any other other paper. I find them indispensible in doing business, with best wishes I am,
Very truly yours,
E. M. Simons

TERRE HAUTE'S FINEST THEATRE
Playing Exclusively High Grade Attractions
C & AND C AM CO LESSEES
GRAND OPERA HOUSE
TERRE HAUTE, INDIANA
EDW J GALLIGAN Resident Manager

Dramatic Mirror Co. Terre Haute Ind April 31st, 191?
New York City;
Gentlemen.
Your letter to hand and beg to say that you can put the above theatre on your list of subscribers for one year and the reduced rate as quoted for a year. I wish to thank you for the sample copies sent the theatre and to congratulate you on the handsome and very interesting sheet that you are now issuing. It surely takes a leading place in the field of amusement journals. It covers all the showworld in an uptodate manner and every theatre manager should have it on file in his office.
It will surely enjoy great success from a meritorious standpoint
With best wishes I am as ever,
Yours truly
Ed Galligan
Manager Grand Opera House
Terre Haute, Ind.

Proof from Dramatic Mirror Letter File

MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT, ESTABLISHED MAY 30, 1908

MERLE LA VOY.
And Chief of Cinema Section of French Army. Pictures released by Mutual, as "Heroic France."

NEW PEARL WHITE SERIAL RELEASED NEXT MONTH

Demand Induces J. A. Berst of Pathe to Speed up Film

The great demand of exhibitors throughout the country for a Pearl White serial this Summer, has caused J. A. Berst, vice-president and general manager of the Pathe Exchange, Inc., to change his plans and instead of releasing "The Fatal Ring," the serial in which Pearl White is starred, some time in September, as originally planned, the release date will be July 8.

This demand was made by the exhibitors because they found Pearl White in Pathe serials the greatest box office tonic for the Summer months. "The Fatal Ring" has been acclaimed by those who have seen the first episodes of this serial as one of the best mediums ever offered Pearl White to show her exceptional histrionic ability and has given her an opportunity to do more thrilling stunts than those which endeared her to motion picture fans.

In "The Fatal Ring," Pearl White, who plays the lead part of Pearl Standish, is supported by the greatest cast she has ever had in any serial. Warner Oland, who played the part of Baron Huroki in "Patria," is the villain of this serial. Ruby Hoffman is a woman of mystery, a priestess whose followers do her bidding. Tom Gaelle and Earle Fox are supporting members of the cast.

The serial is directed by George B. Seitz, one of the serial experts of the country and the author of the "Exploits of Elaine," "Perils of Pauline," "The Iron Claw," and the "Shielding Shadow." In "The Fatal Ring" Mr. Seitz has had the co-operation of Fred Jackson, one of the most popular magazine writers of the day.

SUSTAINS COMMISSIONER

Justice Refuses to Restrain Him in Action on Birth Film

Supreme Court Justice Greenbaum last week refused to restrain License Commissioner Bell from laying hand on "The Hand That Rocks the Cradle," a birth-control movie.

A temporary injunction has been issued. The Universal Film Manufacturing Company wanted the commissioner permanently restrained from interfering with the photo drama and from canceling the license of any theater in which it may be produced. Justice Greenbaum said:

"The play features as a heroine or martyr a woman convicted of distributing illegal information."

It was urged the film was educational and designed to forward the repeal legislation governing birth-control. Justice Greenbaum remarked that it was poor education to show lawbreakers glorified and teach that laws not liked may be defied. He ruled that the acts of the license commissioner could not be interfered with unless it could be shown they were influenced by corrupt considerations.

Frederick Starr and Blanche Rose have just signed contracts for a year with Universal to appear in L-Ko comedies.

STEELE TO BE DISTRICT MANAGER FOR PARAMOUNT

Resigns as Secretary-Treasurer for That Purpose

James Steele, secretary and treasurer of the Paramount Pictures Corporation for the past year, has resigned that position in order that he may continue his residence in Pittsburgh and will hereafter be located in the Iron City, acting in the capacity of District Manager over the Paramount offices in Pittsburgh, Cincinnati, Detroit, Chicago, Cleveland and Indianapolis. Mr. Steele will also retain his directorship on the Board of Directors of the Famous Players-Lasky Corporation, controlling Paramount, Artcraft, Famous Players-Lasky, Morosco and Pallas, producers and distributors of Paramount and Artcraft pictures.

L. L. ARMS HEADS EDITORIAL STAFF OF GOLDWYN

Is Experienced Newspaper Man—Will Handle Publicity

Louis L. Arms, one of the best known of the younger American newspaper men, has joined Goldwyn Pictures Corporation in charge of its editorial offices through which are handled the publicity and newspaper feature exploitation of Goldwyn's famous artists.

Mr. Arms has been dramatic or sports editor of influential daily newspapers in the larger American cities. He has worked on the Hearst staffs in two cities, in Los Angeles and on the New York *Journal*, where last year he wrote the "Right Cross" column. He has been dramatic and sports editor of both the St. Louis *Star* and the St. Louis *Republic*; on the staff of the El Paso *Herald*, and on the Grand Rapids *Herald*, in his home city.

Prior to coming to the New York *Journal* he was on the staff of the New York *Tribune* in association with that brilliant young writer, Heywood Broun.

ANITA STEWART ILL

Is in Sanitarium Suffering from Nervous Breakdown

Anita Stewart, the Greater Vitagraph star, is in a sanitarium in Connecticut, suffering from a temporary breakdown in health, and probably will not be able to resume her work for several weeks. Her collapse is due, indirectly, to an attack of typhoid fever which she passed through last Summer, but is the direct result of overzealousness on the part of the young actress.

When she began to recuperate from the typhoid attack Miss Stewart, against the advice of her physician and the wishes of the Vitagraph company, returned to the studio before she had fully recovered her strength and insisted upon resuming her work. Since that time she has done several pictures, and on several occasions has been on the point of collapse, but valiantly kept up her work.

In addition to her duties at the studio Miss Stewart was active in behalf of the Actors' Fund and conducted a booth at the fair, but when the great benefit event closed she was forced to give in.

CHAPLIN'S LATEST

Charlie Chaplin's latest comedy, "The Immigrant," is one of the cleverest things he has ever done, according to critics who have seen private runs of the new offering in which Charlie has a wide range of opportunity for the display of his fun-making genius.

The play is No. 11 of the Mutual-Chaplin series. It leads the comedian through a series of side-splitting episodes, each more amusing than the last, and winds up in a whirlwind of merriment, in which the entire company, brought into the melee, takes part. Edna Purviance, the clever young leading woman, whose work has been apparent in previous Chaplin productions, is again to the fore with plenty of fast action to keep her busy from first to last.

HIS FIRST FOR THANHOUSER

"Fires of Youth," the Thanhouser-Pathe Gold Rooster play, released June 15, is conspicuous as the first production directed by the veteran Emile Chautard for the Thanhouser forces.

Mr. Chautard is considered the dean of modern picture directors, having entered the business in France in its infancy and transformed the Eclair pictures from stereotyped photographs of drama to dramatic visualizations of unusual stories.

? ? ?

Readers of The Mirror are invited to answer the following questions, of vital importance to film showmen:

1. Do you prefer Open Market or Program?

2. What picture, in your estimation, has proved most successful artistically and financially during the past year?

3. What type of comedy goes best at your theater? Would you prefer more or different comedies?

4. Will you be at the Convention of the Motion Picture Exhibitors League, Chicago, July 14 to 22, and what reforms (if any) will you advocate at that time?

Answers to these questions will be used in the Convention Mirror, the issue for July 14. Answers should be sent at once.

THE MIRROR AIMS TO SERVE ITS READERS IN THE MOST PRACTICAL WAY AND TO THAT END REQUESTS THE INDIVIDUAL ASSISTANCE OF ALL ITS READERS EVERYWHERE.

WM. RUSSELL MARRIED

Mutual-American Star Weds Charlotte Burton

Married at Santa Ana, Cal.—William Russell and Charlotte Burton.

This little announcement sprung a surprise in the film colony of the Western coast, and consummated a romance of two years' duration.

It was a film romance pure and simple which started at the Santa Barbara studios of the American Film Company, and two people who have often been seen making screen love found it impossible not to make real love.

Charlotte Burton joined the forces of the American-Mutual studios about five years ago but it was not until two years ago that William Russell was especially engaged for an important role in the American-Mutual serial "The Diamond from the Sky," and Miss Burton was chosen to play opposite him. It was while they were portraying the roles of the arch villain and villainess of this famous serial that the more personal feeling began to creep into their work. Last Winter Miss Burton severed her connections with the American Company and came East. But she returned to take the little side trip to Santa Ana from which returned Mr. and Mrs. William Russell.

VITAGRAPH GETS "CASTE"

Greater Vitagraph, through special negotiations just concluded, has obtained the exclusive film rights for the United States and Canada to "Caste," the famous satire on English social prejudice. The picture, which is in five reels, features Peggy Hyland and Sir John Hare, England's most famous character actor. It will be put on the Greater Vitagraph program for July and will be released as a Blue Ribbon feature.

DISMISSES INJUNCTION

Justice Bijur Clears Way for Mrs. Sanger's Film

Supreme Court Justice Nathan Bijur last week cleared the way for Mrs. Margaret Sanger and her associates to exhibit the motion picture entitled "Birth Control." This film, of which Mrs. Sanger is the central figure, was to have been shown at the Park Theater a few weeks ago, but License Commissioner Bell forbade its presentation and obtained a temporary injunction against it.

Justice Bijur dismissed this injunction. In doing so he adopted a divergent attitude from that taken by Justice Greenbaum in connection with the spectacle "The Hand That Rocks the Cradle," based on the same theme.

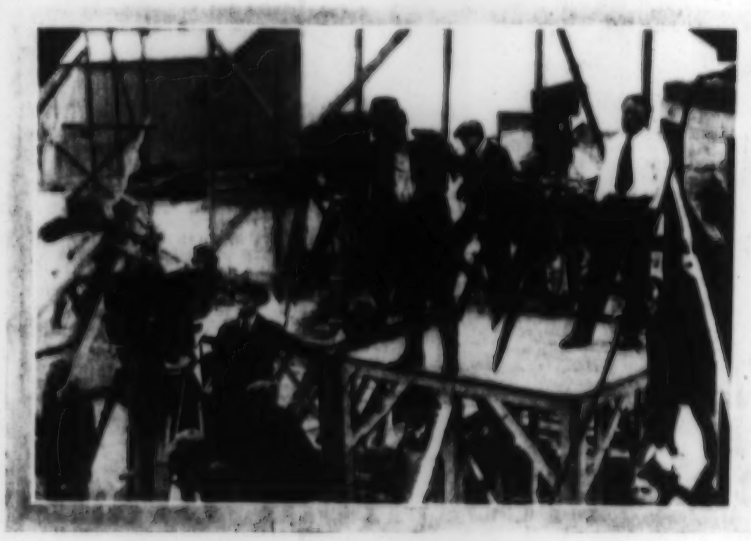
Justice Bijur discounts the idea that the film makes a hero of Mrs. Sanger, declaring that "if any one with a saving sense of humor had proposed to call the play 'The Way of the Transgressor Is Hard' the title would have been perhaps more truly descriptive."

NOW WITH SELZNICK

Constance Talmadge Engaged by Well-Known Producer

Lewis J. Selznick, known as a maker of stars and picker of winners, has announced that he has added to his list of stars the comparatively unknown Constance Talmadge. This young woman, who is only eighteen years old, begins her career of stardom under conditions which might well be the envy of any ambitious actress of many more years and much wider experience.

Already rapid progress has been made on the first of the Constance Talmadge pictures. It is called "The Lesson," and is a delightful story of contrasted conditions as between city and rural life.



CECIL B. DE MILLE IN ACTION.
Directing Mary Pickford's "Little American" at California Studio for Artcraft.

ALFRED WEISS.
Vice-President Goldwyn Distributing Corp.

NO WONDER LOUISE FAZENDA CAN PLAY THE ROLE

Keystone Girl Once Acted as Waitress in Order to Eat

In her forthcoming Keystone comedy Louise Fazenda is required to play the role of a girl who finds herself without funds in a big city.

Art in this case imitates life, for once earlier in her career Louise found herself in a strange town without a position and without food, and though she laughs now, the occasion was distinctly no joke at the time.

As the bright particular comedienne of the Keystone contingent Louise is now drawing a salary that enables her to look back upon her adventure without bitterness, but there was a time when she could not talk about it calmly.

With a smile she said the other day when discussing her new role with her director, Frank C. Griffin:

"Can I act like a poverty-stricken young girl in a city without funds and without a job? Can I sit in the park waiting for something to happen and register despair? Can I? Don't make me laugh!

"Say, if you had been through exactly that kind of an experience, couldn't you do it?

"Well, all I have to do is to think back a little and I'll bet I'll look the part in five seconds.

"I sat in Central Park right here in Los Angeles and wondered how long one could live without food. I found myself minus my last cent, and I was too young to put my pride in my pocket and call on my friends. I went around to the various stores asking for a job, but they turned me down. I guess they wanted pretty girls.

"At last I became desperate. I went into a restaurant and asked permission to wait on enough tables to earn a meal.

"The proprietor looked at me and I guess he must have seen a hungry look in my eyes, for he told me to go to the kitchen and get an apron. Then he followed me out and asked the chef to give me a large plate of nourishing food.

"Believe me, that was the most wonderful meal I ever had in my life!"

"PEDDLER" NOT AN ART DRAMA

Announcements made last week by the U. S. Amusement Corporation to the effect that it had secured the services of Joe Welsh, the famous Jewish comedian, to appear in his play, "The Peddler," led to the misunderstanding that this picture would be released on Art Drama's program.

This is incorrect. "The Peddler" will be a special production by the U. S. Amusement Corporation and will have no connection with Art Dramas.

It is said that several of the Art Dramas Exchanges have expressed a desire to purchase "The Peddler." Herbert Blache, who is directing the production, will make further announcements later regarding the method by which this picture will be released.

ANNA LITTLE WITH METRO

Five days after receiving a telegraphic request to come West to appear with Harold Lockwood, Yorke-Metro star, in "Under Handicap," Anna Little had signed a contract, gathered her wardrobe in Los Angeles by telegrams and special messengers, journeyed from New York to the Quarter Circle V Bar ranch, near Prescott, Arizona, and was in make-up and at work in the picture.

THE SPECTATOR

THERE are two great popular misconceptions about the motion picture business that it might be well to mention—not with any idea of correcting them, for that would be a perfectly hopeless undertaking, but merely to show that we on the inside are not ourselves deceived. First, the notion among the uninformed that picture stars, directors and other experts of the profession do not actually receive in genuine money the big salaries that are credited to them. Second, the belief by outsiders that there is fabulous wealth in the business end of the game—the financing and management of picture production.

* * *

It is only natural that salaried men in other lines are unable to conceive of such rates of pay as ten or twelve thousand dollars per week, when it is only exceptional in their experience, that highly successful men command that much for an entire year. Granted that $10,000 for each week, fifty-two weeks in the year, is exceptional even in pictures, yet no other trade or profession yields anything to approach it, and when the layman hears in the same breath that salaries of two hundred, five hundred and from that on up are quite common, it is no wonder they gasp in astonishment or smile incredulously. "Stage money," they remark, having in mind the press agent stories of the past concerning theatrical earnings. The truth is that picture salaries are so munificent that it is not necessary to lie about them. Perhaps this is the reason we see so little mention of salaries nowadays in professional publicity. The wise press agent is bothered less about telling the truth than that he should be believed. And it is just as well, too that not too much bragging should be done, for nobody knows how long it is going to last and nobody can foresee the possible resentment that might be engendered among the great masses of the moderately paid, overworked people of the country who pay their money at the box offices that these big salaries may be possible.

* * *

The extravagant salaries are now paid, but whether or not they are legitimately earned is another matter. Some of them figure out on their faces as good business propositions. For instance a picture featuring any one of three or possibly four or five popular stars, is reasonably sure of sufficient bookings to net a good profit on the investment. The public want to see these particular stars, the exhibitors compete with each other to get the pictures and the net returns are truly fabulous. But there is another side, as there always is to every story. The success of these three or four or five popular favorites has influenced a craze among speculators to dig up and force on the public a host of near-stars in the hope of getting some of this easy money. There are hundreds of them from little girls in their teens to erstwhile extra men of handsome appearance. The question, can they act? scarcely enters into consideration. Here and there a near-star may succeed in acquiring some actually profitable following, but the great mass of them are of no intrinsic value whatever as box-office attractions. Manifestly this cannot last. A process of levelling down is inevitable, after which must come a greater and greater regard for the picture play as a picture play on its own merits, judged by its amusement value. There is abundant proof that this process is even now under way and when it fully arrives the near-stars will suffer and the writers and directors will profit.

The second of the popular misconceptions mentioned above, the belief that the business of making pictures as an investment is tremendously profitable, is one that can only be corrected with time. It will probably correct itself when the supply of uninformed investors runs out. One genesis of the situation is this: In the early days the makers of pictures with no competition made great profits; some of them became millionaires. In more recent times there have been incidental clean-ups, the "Birth of a Nation" heading the list with its millions of profits. Fortunate investors told their friends; there was a veritable craze to get money down on the game. Suppose for instance that Mr. Banker of Wall Street or Mr. Miner of Nevada felt the itching to invest. More than likely Mr. Banker and Mr. Miner had become picture fans and had seen a lot of very bad pictures doing very good business and had said to themselves not without reason: "Gee whiz! I could put on a better picture than that myself." So they look for somebody to take their money. Who do they pick out? Ten to one they pick out the first man they meet who says he is a picture producer and ten to one he is totally inexperienced and unfit for the trust. Is this an overdrawn statement? Not at all. It was explained on this page last week that the whole picture profession is so new that nobody in it can be said to be thoroughly trained—that is to say, trained as people are trained in other professions and trades. Nine out of ten producers are really only amateurs. Some, there are, no doubt who think they know it all, but they are only kidding themselves.

* * *

But let us proceed. The competents being outnumbered ten to one by the incompetents, it is therefore ten to one that Mr. Banker or Mr. Miner or Mr. Farmer or Mr. Manufacturer picks a lemon when he picks the man or a group of men to help him spend his money. The end is not difficult to see—another terrible horror or series of horrors offered to the public and another dissatisfied investor added to a growing list. Or, perhaps, Mr. Investor refuses to be a quitter and figures to get his money back by way of the stock-juggling angle. In this he may or may not succeed. If he succeeds it is probably at the expense of another batch of come-ons. This is not the history of all outside investors, but it represents a considerable part of them and helps to explain where so much money for investment comes from and why the motion picture field is cluttered up with so many producers, who never stop to think as they would in any other business, that high quality of the goods offered for sale is, in the long run, the only sure road to lasting and legitimate profits. It also helps to show why it is that the total cost of producing and marketing all the pictures made in America last year, as figured out by a reliable firm of auditors, was greater than all the receipts for rentals from all the theaters in America.

* * *

This would appear to be a very bad state of affairs—more money paid out for producing and marketing than is collected in for rentals, but in this matter, too, there is another side. There is no authentic case in the entire history of motion pictures in which a production of genuine quality and with any claim to popular appeal, has not earned a good profit on its cost. There is always room for the good picture.

THE SPECTATOR.

URGE SAFETY MEASURES

An appeal to the owners and managers of motion picture theaters in the metropolitan district, urging the immediate adoption of greater safety precautions in the handling of film in projection booths and rooms, was issued by the committee on fire prevention of the National Association of the Motion Picture Industry.

During the past week there have been two motion picture fires in the projection booths of motion picture theaters. In one of the well-known theaters in this city a slight fire in the booth through the prompt attention of the operator and the theater attendants was extinguished before the firemen arrived, and the audience quickly marshalled out of the theater without panic.

These two fires serve to emphasize the fact that it is the panic hazard which must be guarded against, and that every precaution must be taken to prevent the occurrence and spread of a film fire within the booth itself.

JACK RICHARDSON IS NOW WITH TRIANGLE

Well-Known "Veteran" of Screen Is Expert "Heavy"

Jack Richardson, who makes his first appearance on the Triangle program in the heavy part opposite Louise Glaum in "Love or Justice," is one of the authentic veterans of the silent drama.

It is more than six years since Richardson began work before the camera with the Selig company. Previous to that he had filled a minor role in "The Royal Chef," a musical comedy, and had played a variety of parts with various stock organizations.

Figuring his connection with the Selig, Bison, American, and now with the Triangle forces, Richardson has appeared in about 325 pictures. In nearly every play he has taken the heavy part, and has the reputation of having been killed in the films more frequently than any other villain in captivity.

Not long ago Richardson won a valuable diamond trophy in a contest held by one of the magazines to decide the screen's most popular heavy, polling more than 900,000 votes.

The new Triangle bad man stands a fraction less than six feet in height and weighs 190 pounds. Off the screen he is the liveliest of companions and never frowns except on a straight salary basis.

SELZNICKS IN FAR EAST

D. R. Howells to Introduce These Films in Orient

When D. R. Howells, the noted film exporter who has done more to introduce American motion pictures to Oriental audiences than almost any other man, sails from the Pacific Coast for the Far East next week he will be prepared to blaze the trail for Selznick-Pictures in Japan, China, the Dutch Indies, India, and the Philippines.

Mr. Howells recently returned to New York from the East, and during his stay contracted with Lewis J. Selznick for the exclusive agency in the Oriental countries mentioned above for the entire Selznick output. Out of the whole field of American productions Mr. Howell selected Selznick-Pictures and the productions of one other company as best suited to Oriental consumption.

The exporter will reach the Orient this month and will establish his main headquarters at Singapore. His brother, Ben S. Howells, conducts the New York end of the business in offices in the Candler Building and will arrange for the shipment of prints according to orders from the Orient.

WELCOME RECRUITING SERGEANT

Douglas Fairbanks and Mary Pickford welcomed Sergeant Collins Armstrong to Los Angeles last week, where the latter stopped long enough to address an enthusiastic assemblage on the subject of enlistment. Sergeant Collins is on a nation-wide recruiting tour and has been in the United States five weeks, since the time he was assigned for this duty by Commodore Sir Charles Tupper, of the Seventy-second Seaforth Highlanders Regiment of Canada. His visit with the two Artcraft stars was arranged by letter with Douglas Fairbanks, who is a personal friend of Sir Charles Tupper, an acquaintance of four years ago in London. Both Fairbanks and Miss Pickford subscribed large amounts to his fund for the encouragement of Canadians to return to the front. This principally includes those who claim that lack of funds make it impossible for them to return to their birthplaces.

MARY GIVES FLAG

Mary Pickford last week donated a beautiful flag to the Lasky Home Guard, an organization of volunteers from the well-known motion picture studio at Hollywod, Cal. Wallace Reid, the popular film actor, won the coveted privilege of color sergeant. The presentation was made by "America's Sweetheart" before the mobilization of the entire company, and addresses were given by a coterie of army officers, including Lieut. H. W. Woodward and Capt. Theodore Duncan, of the Coast Artillery, as well as by various film celebrities. Capt. Cecil B. De Mille, the noted director at the Lasky studio, responded in behalf of the Guard with an enthusiastic address. An elaborate drill followed the flag presentation ceremonies which won the applause of the various members of the regular army present. The army men returned to the studio the following day to view Miss Pickford in her new patriotic play for Artcraft, "The Little American."

BALBOA, AGED FOUR

The Balboa Company was four years old May 23. The company began making pictures at Long Beach, Cal., on a very small capital, and during the four years of its career has grown to be one of the largest producing firms in the film world. The first Balboa studio was a single small building with a very small outdoor stage. On its fourth birthday the plant embraced two outdoor stages capable of accommodating sixteen companies; an indoor stage and nearly a score of buildings with a total frontage of more than half a mile of Long Beach streets. The floral and horticultural setting of Balboa is the most beautiful in the industry.

BUNNY COMEDIES TO BE REISSUED BY VITAGRAPH

Will Be Under Favorite Film Features Brand

Exhibitors have answered in the affirmative the question as to whether the pictures in which a late comedian starred should be reissued.

The question was asked by Walter W. Irwin, general manager for V. L. S. E., relative to the pictures in which the famous John Bunny starred, all of which were made by Greater Vitagraph. The suggestion that the pictures be reissued through the Favorite Film Features brand of Greater Vitagraph-V. L. S. E. came from a widely known exhibitor.

Mr. Irwin was in doubt as to the wisdom of such a course, basing his doubt upon the question of good taste, or rather if the distributing organization could be accused of commercializing the memory of the dead comedian.

The answers received from the exhibitors by Mr. Irwin have dispelled all doubt as to the wisdom of reissuing the pictures, the great majority of the exhibitors taking the stand that the reissuance of the Bunny pictures should be considered as a tribute to the memory of the comedian.

Another argument advanced by several exhibitors is that one of the strongest things in favor of motion pictures is that they perpetuate the memory of the dead.

As a result of the widespread requests from exhibitors for the Bunny pictures, more than 100 in number, Favorite Film Features will reissue the entire series. They will be re-edited and re-titled, but every inch of film showing John Bunny will be preserved intact. In the series such well-known stars as Sidney Drew, Mrs. Sidney Drew, and Clara Kimball Young appeared in his support.

CAPELLANI TO DIRECT JULIA SANDERSON FOR MUTUAL

Noted Director Engaged by John R. Freuler

Albert Capellani, recognized as one of the foremost directors of silent drama, has been engaged by John R. Freuler, president of the Mutual Film Corporation, to direct for the Empire All-Star Corporation the productions of Julia Sanderson, the latest of the Charles Frohman stars to be added to Mutual's "Big Stars Only."

The name of Albert Capellani is familiar to every exhibitor in the United States, for it is linked with a series of successful productions extending virtually from the infancy of the industry. He leaves the post of director-general of the Clara Kimball Young Corporation to become affiliated with the Mutual organization.

"I am more than delighted with the prospect of directing Miss Sanderson," Mr. Capellani commented upon his new connection with Mutual. "I have watched Miss Sanderson's stage career with interest. I have long thought her peculiarly well fitted for pictures. With an actress of her ability and with the thoroughly harmonious conditions under which we shall work I can promise splendid results."

GSELLE WITH ASTRA

Some years ago in Los Angeles two children, a boy and a girl, played at acting in a barn back of the girl's house. The admission to the kids of the neighborhood was twelve pins. Coming events cast their shadows before. The boy, Henry Gselle, just engaged by Astra to play a leading part in "The Fatal Ring," the new Pathe serial, is now an actor with a record of success. The girl was Ethel Levy, later to become one of the real celebrities of the stage.

Pearl White is the star of "The Fatal Ring." It is interesting to note that this is not the first time that Mr. Gselle has played opposite to Miss White. Four years ago, when Pathe's peerless, fearless girl was a somewhat obscure player in the Crystal studios, Mr. Gselle was her leading man.

MORE GENERAL COMEDIES

News of the resumption of the tried and popular "Pokes and Jabs" Comedies, produced by the Jaxon Film Company, comes from General Film, which will again handle this product. The "Pokes and Jabs" releases are one-reel laughmaker subjects of the lively kind and have long been in favor. A most excellent set of these subjects is now ready ahead, it is stated, and the first release will be that entitled "Are Actors People?" June 22. Burns and Stull, the eccentric team, as usual will be featured in this group of comedies.

SELBY AND BURNS COMEDIES

From the David Horsley studios comes the announcement that production has begun on a series of one-reel parlor comedies featuring Gertrude Selby and Neal Burns, directed by Horace Davey. The method of distribution, which will be at the rate of one picture per week, has already been arranged and will be announced in the near future. The new venture is the result of a combination between David Horsley and W. A. S. Douglas.

"WHAT THEY STAND FOR"

(Every prominent man in the film industry stands for certain things which vitally concern the business—certain particular features which have been developed to such an extent that they have become part and parcel thereof. It is THE MIRROR'S *purpose, each week, to give in compact form an account of what some one prominent man has done in an especial way for the advancement of motion pictures.—Editor.)*

WILLIAM A. BRADY

AN even, dependable excellence of output and rigid adherence to the program system are the business principles upon which William A. Brady has based his remarkably successful campaign in behalf of World Pictures. The same clearness of foresight that impelled Mr. Brady to close out all but one or two of his great number of theatrical interests in time to avert the losses which fell to so many in that business enabled him to discern the coming competition between the program and State rights systems long before it became an active reality.

In this consideration of policy the director-general of World figured that while the State rights plan held out tempting possibilities for a quick clean-up, the development of an absolutely reliable program was the thing to link up with for lasting results.

"If," said Mr. Brady, "we can show exhibitors by actual experience that they may look for profitable receipts on the day or days of the week set aside for World-Pictures, we shall have established our output upon a solid commercial foundation. To accomplish this we must not exert ourselves to produce a great sensational feature now and then, but to fix a standard of quality so that the announcement of a coming Brady-made production will carry a distinct suggestion to both the exhibitors and their patrons.

"This proposition has been carried out to the very letter, sometimes in the face of very attractive offers to purchase our features for issuance on the State-rights plan. This was true of 'Bought and Paid For,' 'The Man Who Forgot,' 'The Bondage of Fear,' 'Forget-Me-Not,' 'Darkest Russia,' and several others of similar importance.

"We even went further than strictly to reserve our own product for our regular customers, as shown when we purchased the French pictures, 'Mothers of France,' 'Atonement,' 'A Naked Soul,' 'The Golden Lotus,' and 'When True Love Dawns.' It would have been no violation of policy if we had chosen to turn this purchase over at a price, which we might have readily done at a very large profit. But our whole object was to give practical demonstration of our faith in the program system, which has been successful far beyond our anticipation.

"This and absolutely clean photoplays are the things to which my convictions are unalterably pinned so far as the motion pictures are concerned."

TEXAS IN COMBITONE

Recent releases of the Pathe-Combitone pictures have been devoted to Texas, the largest State in the Union.

In "Southwestern Texas," released June 17, are pictured some of the huge onion farms, said to be the largest in the world.

In "Cattle Raising in Texas," released June 24, one sees clearly the difference between the old days of "riding the range" and to-day where sleek cattle are grazed behind stout fences.

George Beban, his wife and son, have departed for California's choicest fishing camp, not to reappear in the Morosco Studio until September 1.

RUTH ROLAND IN "THE NEGLECTED WIFE."
A Pathe Serial.

OLIVE THOMAS MAKES STELLAR DEBUT JUNE 24

Will Appear as Star of First Magnitude with Triangle

In a rollicking comedy, "Madcap Madge," Olive Thomas will make her stellar debut on Triangle program. This is a Thomas H. Ince presentation. On the same date Charles Ray will also make his appearance under Ince auspices in a comedy-drama known as "The Clodhopper."

When she was the bright particular star of the Ziegfeld "Midnight Frolic" Olive Thomas won fame as the "consolation of the tired business man," and in her first big screen characterization she is said to have more than made good her right to retain this title. "Madcap Madge" might be described as the pilgrim's progress of an up-to-the-minute debutante.

Miss Thomas is supported by Charles Gunn, Dorcas Matthews, J. Barney Sherry, and other well-known Ince players.

Charles Ray's part in "The Clodhopper" is that of a raw country youth who drags out an uninteresting existence as his father's hired man. Margery Wilson has the feminine lead.

SCANDINAVIA TO SEE FILM FAVORITES

Artcraft and Paramount Pictures Controlled by Olsen

A foreign deal of no little importance has just been closed between Famous Players-Lasky and John Olsen & Co., by the terms of which the latter concern acquires control of the Douglas Fairbanks, Artcraft, Pallas, Morosco, Bosworth, and Arbuckle-Paramount pictures for Norway, Sweden, and Denmark.

John Olsen & Co., the foremost film dealers of the Scandinavian countries, have just opened a branch office in the Times Building, New York City, and contemplate transferring their London representative to America for the next few years. The main offices of this huge importing concern are situated in London and Copenhagen. The company represents the three largest renting concerns in Sweden, Norway, and Denmark, which are, respectively, Fotodrama, the Swedish Biograph, and the Scandinavian Film Central.

In view of the alliance of D. W. Griffith with the Famous Players-Lasky Corporation and his plans to direct six productions a year to be distributed by Artcraft, it is worthy of note that the first purchase made by the Olsen interests after their arrival in this country were the rights to Griffith's "Intolerance" and "The Birth of a Nation."

John Olsen, the head of the Scandinavian firm, is now in this country, having brought with him O. Hemberg, of the Swedish Biograph, and Ernest Mattsson, who has been the London representative of the concern. It is the latter who will remain in this country and will be in personal charge of the American offices.

According to Mr. Olsen, American subjects are in great demand in Scandinavian countries, having to a great extent replaced the demand for Italian and German productions. They have practically eliminated the continental pictures in the short time that American productions have been introduced by the Olsen company. So far Mr. Olsen estimated that the motion picture public in these countries totals about 11,000,000 people, but it is his belief that the interest in photoplays is growing so rapidly that this number will increase continually.

ARBUCKLE'S WAR MENU

Roscoe "Fatty" Arbuckle, heaviest of heavyweight comedians and merriest of screen mirthmakers, has adopted the war menu. In spite of the fact that the 250-pound film star is making the eight-hour day look like a myth by arriving at the studio after an early breakfast and remaining until long after the dinner hour six days a week, he is heart and soul with the preparedness squad which is urging moderation in the use of food supplies.

And if in the immediate future "Fatty's" admirers discover that he has become as sylphlike as Vernon Castle or other popular devotees of the dance they will know that it was because he voluntarily abandoned sirloin steaks and French pastry for a war menu something like this:

Breakfast—Glass of orange juice, one French roll, coffee.

Luncheon—Ham and egg sandwich, glass of milk.

Dinner—Bean soup, vegetable salad, coffee.

HER FIRST ASTRA FILM

Gladys Hulette, star of "The Shine Girl," "Prudence, the Pirate," "Pots and Pans Peggie," "Her New York," and "The Candy Girl," all Gold Rooster plays which have been more than ordinarily successful, is announced in the first picture in which she has appeared since joining the Astra forces. "The Cigarette Girl" is the title, and it will be released July 8. It was directed by William Parke, director of "The Shine Girl." In the cast are Warner Oland, the celebrated villain of "Patria," and William Parke, Jr.

"THE TELL-TALE STEP."
Shirley Mason in Edison Film.

MARY MacALISTER.
In Essanay's "Do Children Count."

HEARST-PATHE NEWS BIG AID TO UNCLE SAM

Importance of Films in Present Crisis Is Demonstrated in Use of This Service

With the exception of the daily newspapers motion pictures are probably being used to a greater extent in mobilizing the resources of the Government for the conduct of the war than any other industry. The Hearst-Pathe News has practically placed its entire facilities at the disposal of the Government, and already splendid results have been accomplished.

A bulletin issued by the Government and distributed through the various press associations to newspapers throughout the country would very likely be published in 90 per cent. of the daily newspapers, but this would not insure the fact that the public would read this bulletin. On the other hand, any information effectively pictured with the proper kind of titles insures its being read by patrons of all the theaters in which this film is shown, and the Hearst-Pathe News is shown in 75 per cent. of the motion picture houses throughout the United States.

Recruiting Problem

One of the first problems taken up by the news films was the question of raising recruits for the army and navy. Photographs showing a young man enlisting and being taken through the various stages of training were made at the training schools at Newport and Norfolk and were later on supplemented by pictures made at sea with the battleships and destroyers. These were issued in the current releases of the Hearst-Pathe News and not only carried titles descriptive of the picture, but called on the youth of the country to enlist in the service. The same tactics were followed in the pictures made and issued in connection with the army and marine corps.

When it was first decided to build a merchant marine of wooden vessels in order to overcome the submarine warfare a representative of the Shipping Board called on the Hearst-Pathe News and informed them of the plan of the Shipping Board and stated that one of the great obstacles in their way was the scarcity of wood workers as steel construction had supplanted wood for a number of years back. A plan was outlined whereby pictures were made showing wooden vessels in course of construction, launching, etc., and in the captions the information was given to the country that 100,000 wood workers were needed to help in this great work. A few days after the release of this film the Shipping Board at Washington was overrun with applications.

Distinguished Visitors Filmed

When the visit of Marshal Joffre, Foreign Minister Arthur Balfour, and the other dignitaries of France and England was paid recently to this country elaborate preparations were made by the Hearst-Pathe News for covering all the ceremonies and receptions accorded the distinguished visitors in various parts of the country. This film was made with a double purpose, not only to show the pictures throughout the country to people who were interested in the visit of these dignitaries, but also to arouse enthusiasm in the sections of the country where there had been an anti-war feeling.

For the Loan

Helpful Work is now being carried on through the Hearst-Pathe News reel in connection with the Liberty Loan bond. While it is exceedingly difficult to make interesting pictures, there has been films shown of Secretary McAdoo's visit through the West, the campaign started by the Liberty bond salesmen in lower New York, and these actualities are being followed up with a series of effective cartoons, drawn with the idea of making every person realize that it is his or her duty to buy a Liberty bond.

While a great deal of effective work has been carried on in the publication of these things, the editors of the various news reels have been just as conscientious in the suppression of films that might be of use to the enemy. As an instance of this, when the first American merchant vessels were armed with guns a picture of this was made by a staff cameraman of the Hearst-Pathe News in lower New York harbor. The manager of the reel, however, before attempting to release it, submitted the film to Washington, and at the request of the Secretary of the Navy it was withheld from publication and was not released until four weeks after the event happened, when the Secretary of the Navy officially released it. While there was no law to prevent the publication of this film at the time, the pictures were voluntarily withheld.

GOLDWYN PRESIDENT TALKS

Samuel Goldfish Makes Statement Regarding Productions Virtually on the Eve of Exhibitors' Showing of First Four Films at Exchanges

Samuel Goldfish, president of Goldwyn Pictures, has said little concerning the productions of the company, but now, virtually on the eve of showing the first pictures to the exhibitors at the various Goldwyn branches, he has authorized a statement.

Goldwyn's first trade showings at its exchanges will be held in July and not less than four pictures, with as many stars, will be ready for inspection.

"We have deliberately set out in our Goldwyn Pictures," says Mr. Goldfish, "to show both exhibitors and the public that there is a great deal more that can be put in a motion picture than the featured personality known as the 'star.'

"I make no prediction about the lessening influence of stars, nor do I foresee the elimination of the star system. In Goldwyn we frankly recognize what we term star values by having exclusively in our service immensely popular women known everywhere and having box office value everywhere. We expect exhibitors to advertise and exploit these stars because of their powers of audience attraction, but we know from within our organization that we can make the production itself our greatest mercantile asset. Incidentally, we make the stars themselves much better through the medium of powerful stories produced and directed by important artists.

Influence for Good

"The splendid successes achieved by Edgar and Archibald Selwyn, Margaret Mayo, Arthur Hopkins, who are the associated owners of Goldwyn, as well as the achievements of the other distinguished factors we have enlisted with us, could not fail to exert a great influence for good in the world of motion pictures.

"We have inventive, creative, imaginative artists in our service and we have not wanted them to think and work under excessive pressure. In other words we have taken our time and will continue to do so.

Day of the Specialist

"I feel that the day of the specialist is at hand in picture-making. I believe that the time has come to utilize the ablest and most resourceful American painters and creative artists; the men who have done the decorations of the distinctive public and private places in America's great cities. This accounts for our getting Hugo Ballin, Everett Shinn and William H. Cotton into the Goldwyn producing organization. They began by applying their artistic skill to our settings and quickly developed into directors of pictures. They, together with other associated men and women, have given our pictures an air of distinction and novelty.

"Experts in stage lighting, working with the lighting experts of the screen, have brought new and undreamed of effects to our productions. We have sought technical and mechanical ability persistently and our photographic departments have revealed to us that the field of the camera is filled with possibilities almost beyond present conception.

"I have always resented the attitude of contempt with which motion picture professionals regarded American authors. Obviously, so long as an attitude of that sort was maintained, little help could be expected from the distinguished writers of the country. It was our original thought that the authors with whom we dealt should play an active part in the making of their pictures by Goldwyn. We have carried this thought out in practice. With us the author is consulted about and works on every detail of the picturizing of his story or play. His contact does not cease until he has helped out, assembled and titled his own work. In our studios Edgar Selwyn, Margaret Mayo, Irvin S. Cobb, Rol Cooper Megrue, and other authors devote days of their time to this work, neglecting new creative work for the time being to make their former successes have the same degree of finish on the screen as they had on the stage.

"All of these things constitute the 'new idea' in the production of motion pictures. We do not minimize the star—we make her bigger, better, abler than it would be possible for her to be with a poor story perfunctorily directed and mounted. Made with such intelligent effort and industry, I think Goldwyn has not taken merely the next step ahead in the screen art but *the next four or five steps*, and we expect to go still farther because we are permitting well balanced brains to exercise their proper function of thinking."

A SCENE FROM CHRISTUS.
(Historic Features.)

LITTLE MADGE EVANS WILL SOON BE STARRED

World Picture, "Jerry-for-Short," Is the Vehicle

The emergence of Little Madge Evans to starhood, now in course of accomplishment, was delayed for several months after it had been finally decided upon by William A. Brady and his associates in World Pictures.

It has been an important part of the system of this corporation to forward the ambitions of those of its players who take the best advantage of their acting opportunities, as, for instance, in the case of Montagu Love, now one of the firmly established stars of the screen.

It was discovered, however, that finding plays suitable for a grown-up actor and digging out a single play for a child star were two very widely different propositions. Thus for week after week the search went on fruitlessly, and pretty much everybody but little Madge herself was in despair (for the diminutive actress has never encountered a single shadow in real life), when a manuscript contributed by Jane Burnham came in and the problem was solved.

Work upon the production was immediately begun at the Peerless studio under the direction of Harley Knoles, and "Jerry-for-Short" is now nearly completed.

The first of the series of Goldwyn Pictures in which Jane Cowl is the star is now well under way in the Goldwyn Studio at Fort Lee. Miss Cowl and her company, under the direction of Arthur Hopkins, chief of the Goldwyn producing staff, have made much progress in the screening of the story, which is from the pen of Basil King.

USE HISTORIC CHURCH

Peggy Hyland of Mayfair Is "Married" in Old Edifice

For years motion picture producers have sought permission to film the old church on Long Island which has been standing for two hundred years.

Not until the other day, however, was the permission granted, and then not until the Mayfair Film Corporation's representative talked for hours, finally inducing the pastor to consent.

This church is used for the wedding scenes when dainty Peggy Hyland dons the bridal veil and becomes the blushing bride in the first Mayfair production, "Persuasive Peggy."

Not only the exterior, but the interior, too, has been used, making an ideal background for the picturesque scenes.

The quaint architecture fits well into the rural atmosphere and adds an artistic touch to the refreshing story itself.

ANN PENNINGTON. PAULINE FREDERICK.
In Paramount Pictures.

The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen

Ira L. Hill.
JEANNE EAGELS,
In Pathe Pictures.

TO OWN ATTRACTIONS

Pitt Theater Arranges to Buy Big Features Outright

PITTSBURGH, PA. (*Special*).—Directors of the Fort Pitt Theater company, owners of the Pitt Theater, met last week and voted to increase the capital stock from $20,000 to $100,000. This increase, it is explained, is made for the purpose of purchasing outright for Western Pennsylvania and West Virginia all big pictures which will be exhibited from now on in the Pitt Theater. William Moore Patch, president and managing director of the theater, explains that heretofore the owners of these pictures have exhibited them at the playhouse on a percentage basis. In the future the theater will not exhibit any picture that it does not own outright in this territory.

The officers of the Fort Pitt Theater company, which controls the Pitt, are as follows: William Moore Patch, president and managing director; Christian Hemmick of Washington, D. C., vice-president and associate managing director; Joseph Dilworth, secretary and treasurer; Grant Curry, assistant treasurer. Other stockholders in the corporation are William R. Scott and James H. Carroll. The Fort Pitt Theater company is a corporation organized under the laws of the State of Pennsylvania for the purpose of exhibiting, purchasing and producing big pictures.

The first attraction under this new arrangement is "The Garden of Allah," which opened in the Pitt last week. This film has been purchased outright for Western Pennsylvania and West Virginia by the Pitt Theater and will be released solely through the theater or its representatives.

NEBRASKA ORGANIZES

OMAHA, NEB. (*Special*).—Local motion picture men met at the Muse Theater recently and organized the Nebraska State Branch of the Moving Picture Exhibitors' League of America. The following officers were elected: H. M. Thomas, of the Strand, president; Wilfred Ledoux, of the Empress, vice president; E. C. Preston, of Superior, Neb., second vice president; R. D. Shirley, of the Muse, secretary and treasurer, all of whom are on the executive board, which also includes A. B. Pramet, of the Alhambra.

A State convention was held June 12 and delegates to the national convention elected.

"CHRISTUS" TRADE SHOWING

"Christus," that remarkable screen version of the life of Christ, produced by the Cines Company, and handled in America by Historic Features, Inc., was given a trade showing at 200 Fifth Avenue, June 8. "Christus," already reviewed in the MIRROR, is undoubtedly one of the most effective films ever presented and as a state rights property should prove immensely profitable.

The Value of Courtesy

By MRS. T. H. SWENSON, Grand Theater, Hastings, Minn.

(*The following article from Paramount* PROGRESS *is one that may well be considered carefully by those exhibitors who have, perhaps, failed to recognize the extreme importance of courtesy.—Editor*).

To my mind the greatest asset in business is courtesy. It is most essential in theater business and next to good photoplays, it is the greatest attraction and best advertisement a theater can possibly have.

Statistics show that people trade at certain stores more because of a *general impression* than because of any special merit of goods, and this trade or patronage should go even further in a theater because the *impression makes the sale*—there is nothing to draw business with except impressions—sometimes a smile or a look that may be interpreted as: "Isn't life just great? This theater sure does make you feel happy" will bring in crowds of people who are wondering what theater to go to.

It is up to an exhibitor to maintain his theater in such a fashion as to make people want to come.

My idea of courtesy consists of being sincerely considerate of the rights and feelings of others and the success of any business depends largely on that. Define and practice this to the smallest detail and your reward in dimes which will immediately follow will astonish you.

I always greet people as they enter the theater and at the close of each performance, I invite every patron, man, woman or child to come again. I used to wonder whether this practice helped or not, but I had my doubts dispelled last Summer when Mr. Swenson and I visited at Springfield, where we formerly owned a theater.

A great many people from both the high and the low class of society said, "Do come back to this theater. Since you folks left we have never been invited to come again, nor do we feel that anything special is ever done to make us feel welcome."

I took this opportunity to find out if patrons really liked the invitation and since then I have had no doubt as to the advisability of continuing this little act of courtesy.

One of our "cops" said, "Do you know why you folks are getting all the business here? It's because you are always smiling and because you ask them to come again. You can take that for what it is worth, but it's cheap and worth trying.

We invite criticism. As a consequence we satisfy twice as many people now as we did six months ago. We have shown a great many plays at the request of women's clubs. These clubs sway a large fraction of public sentiment. They either boost or knock, whether you will it or not, so we are pleased to call them our friends for there is no denying that they advertise—more effectually than the biggest billboards.

While we are always ready to talk things over with them and do all in our power to meet their requests, we do not let them run over us and we insist upon their advertising these plays in every possible way. Consequently we have always made good on these "specials" which have brought many people to our theater who never before saw the inside of a picture house and who are now our regular patrons.

In our aim to be courteous, since courtesy demands that we be sincerely considerate of the rights and feelings of others, apply these rules.

NOVEL TRIANGLE SLIDES

Triangle's supply department is getting out a novel and timely aid to exhibitors in a series of patriotic colored slides, made from original designs. They are not only appropriate to the present war situation, but may be used for Decoration Day, Fourth of July, Washington's and Lincoln's Birthdays, and other national occasions.

The subjects featured in this series of slides were selected from several hundred designs and portray critical events in our history. The American flag is not played up too flamboyantly, but appears only whenever it is an actual part of the picture. The national colors are, however, used as a decorative border in order to give each slide the proper patriotic setting. While the slides are exclusively a trade production, they do not carry either the Triangle imprint or trade-mark, but are distributed to exhibitors with the purpose of co-operating with them in the work of stimulating patriotic sentiment.

O. HENRY FILMS LIKED

From every part of the country the response greeting the exhibition of General Film's O. Henry pictures is cordial. It is no exaggeration to say that a new screen atmosphere has been inaugurated by these widely commended short-length subjects. To take the manifestations noted in one city only is to express the general reception given the O. Henry two-reelers.

Quoting the Columbus (O.) *Dispatch*, the showing of these pictures at the Majestic in that city during recent weeks has attracted unusual attention. The *Dispatch* says these two-act productions have been so even in merit and so unusual in their story-telling power that they have sometimes rivalled in interest even the five-act dramas which were the principal parts of the program.

FREULER OPPOSED TO DAYLIGHT SAVING CAMPAIGN

Says Motto of Film Business Should Be "Save Night Life"

"Exhibitors everywhere should fight the 'save an hour of daylight' campaign," warns President John R. Freuler, of the Mutual Film Corporation.

"'Save the night life' should be the slogan of the motion picture business and every other branch of the amusement business.

"Matinee business would not suffer from a general adoption of the project to set the clock ahead an hour, but the night business would suffer seriously. This is not guesswork, it is certainty. It has been proven, for instance, in Australia, where evening admissions at the motion picture theaters and at the speaking stage shows have fallen off very noticeably since the enforcement of the plan there."

STRAND EMPLOYES ENLISTING

The management of the Strand Theater is beginning to feel the country's call to arms. Several of the military looking ushers have already left to join the colors and others have given notice that they will do so in the near future. Manager Edel has issued a statement to the employes of the theater to the effect that any young man now in the employ of the Strand Theater who wishes to join the Army or Navy will be given back his position after the war if he so desires.

The management is experiencing some trouble in getting the class of young men they require to replace those who are leaving to join the service.

DIRECTOR J. A. RICHMOND,
Selig Hoyt Comedies.

VIRGINIANS MEET

Elect Officers and Choose Chicago Delegates

RICHMOND, VA. (*Special*).—The film showmen of this State turned out in large numbers for the State convention, held recently at the Hotel Murphy.

F. J. Herrington, national organizer, rendered a report. The deposit system was denounced.

The officers chosen were: Jake Wells, of Richmond, president; National Vice-President Elmore D. Hines, of Roanoke, secretary; C. H. Toney, of Richmond, treasurer. Among the other officers, M. Geogehan and National Vice-President Otto Wells, of Norfolk, were elected, and a board of directors composed of Messrs. Collins, Hart, Crall, Henry, and Preyer. Harry Bernstein was chosen delegate to the North Carolina convention. Five delegates to the national convention were also picked.

RIALTO USHERS IN THE NAVY

The military discipline governing the ushers at the Rialto has proved such excellent training that the theater is losing six of its best men through enlistment in the navy. Those who will go are Henry Ranft, chief usher; Frank Farrell, Louis High, Grant Wood, and William Senior. Jay Moore, another of the "old timers" in Mr. Rothapfel's famous uniformed staff, enlisted a week ago. Mr. Rothapfel, who spent seven years in the Marine Corps, has posted a bulletin assuring all employes who leave to serve their country that they may have their positions back when they return. The theater is also arranging details of a plan to permit all its employes to purchase liberty loan bonds.

"Dave" Thompson, the popular floor manager of the Metro studio, has been appointed First Sergeant of the Elks' Military Unit of New Rochelle, N. Y. This unit, which consists of fifty-four men, its ranking officer being First Lieutenant, expects to cooperate with the Home Defense League, but places itself at the service of the government in any way in which it may be needed.

MAE MARSH AND VERNON STEELE.
Goldwyn Pictures.

MARJORIE BENNETT, WALT WHITMAN, ENID BENNETT,
In "The Girl Glory"—Ince-Triangle-Kay Bee.

INDEPENDENT FEATURES | # The OPEN MARKET | STATE RIGHTS

HOBART HENLEY,
Director of "Parentage."

KAPLAN REPRESENTS RUSSIAN SOCIETY IN AMERICA

Is Arranging to Present Film Plays of Famous Authors

N. O. Kaplan, of Russian Art Films, has been appointed official representative here of the Society of Russian Dramatic Authors and Artists. Mr. Kaplan has arranged to present the film plays of Andrieff, Tetmeyer, Pazukhin and other famous living authors in a Broadway theater at a date to coincide with the stay of the Russian Commission in New York.

Among the members of the Commision are several authors who have contributed to the Kaplan cycle. A cablegram was received from them recently thanking the manager for securing their film copyrights at the Library of Congress and expressing the hope that the interchange of art products between America and Russia would be protected and facilitated by a new treaty.

It is predicted that the arrival of the Russian Commission here, with Professor Bakhmetieff at its head, will help to clear up the general misunderstanding as to "Russian pictures." Some of those called by that name have bordered on literary piracy. Using a few Russian names, imitating or mutilating the stories, and copying the costumes and properties, they have been rushed through to completion in American studios with non-Russian actors and under directors ludicrously ignorant of the details of Russian life. These impositions, it is believed, will cease to be a factor following a knowledge of the genuine product made by national artists in Moscow and Petrograd from Russian scripts by distinguished authors.

PITTSBURGH TO SEE "THE BAR SINISTER" JUNE 17

Edgar Lewis Feature Will Open at the Pitt

As a fitting introduction of "The Bar Sinister" to Pennsylvania audiences, Edgar Lewis's remarkable picture will be given a special run at the Pitt Theater, in Pittsburgh, opening for an indefinite period beginning June 17. The feature will be presented with the same beautiful stage mounting seen during its present New York run at the Broadway Theater, where it has attracted unusual attention because of the fact that no other pictures and no added attractions have been found necessary on the same program.

Edgar Lewis, who staged "The Bar Sinister," believes that the day is now at hand when picture dramas that will live as long as the old standard stage dramas, like "East Lynne" and "The Old Homestead," are a possibility well worth striving for.

CUMMINGS STARTS WORK

Irving Cummings and his own company, included in the cast of which are Ruth Sinclair, Arthur Morrison, Roy Applegate, William Cooper, Marie Martin, and Baby Thelma, are now hard at work at Port Henry, N. Y., on the first feature to be released by Superlative Pictures Corporation, the title of which at the present writing is sub-rosa.

Austin O. Huhn has been selected by Irving Cummings as director. Lewis E. Taylor is cameraman, assisted by Victor McKenzie. The business details are being looked after by Arthur Blumenkrohn.

IN STATE RIGHTS TRADE CIRCLES

The Super Film Attraction Company of Syracuse, N. Y., reports that it is just now handling business on a percentage basis and is in the market for films. An independent exchange was established at 445 South Warren Street, with Thomas W. Dooley, manager, a few weeks ago. War and other pictures are being distributed. Three salesmen cover the territory.

* * * *

United Film Service, Atlanta, Ga., is located at 63 Walton Street and is buying state rights productions only. The last three purchased were: "Warning," in six reels, from Photo Drama Company, N. Y.; "Woman and the Beast," five reels, Graphic Company, N. Y., and "Modern Mother Goose," five reels, Lea-Bel Co., Chicago. They also handle Mutt & Jeff cartoons. Their territory embraces North and South

LOIS MEREDITH.
(Lois Meredith Pictures.)

Carolina, Georgia, Florida, Alabama, Tennessee, Mississippi and Louisiana.

* * * *

E. & H. Film Distributing Company, 65 Walton Street, Atlanta, Ga., handles "The Crimson Stain Mystery" serial and the Billy West comedies for Georgia, Florida, Alabama and South Carolina. These pictures are going well, it is reported. While the company plans to handle short subjects only, it will consider features of merit also. C. W. Harden is president and P. A. Engler, vice-president of the concern which has been established for a year.

* * * *

E. J. McCarthy of McCarthy Film Service Exchange, 445 South Warren Street, Syracuse, N. Y., states that he is handling films on percentage and represents the Educational Film and the American Standard companies of New York. Also he owns fifty features from 2 to 6 reels in length, but needs more good pictures to supply demands of exhibitors. This concern was formerly the Unity Film Service, but has recently been reorganized.

* * * *

John M. Setterly, Lewis Block, Buffalo, N. Y., is now operating a state rights exchange covering from Yonkers to Buffalo. He is handling "The Crisis," "Purity," "Neptune's Daughter," and several other big films.

* * * *

Consolidated Feature Film Co., of 1746 Curtis Street, Denver, Col., handling "20,000 Leagues Under the Sea," "Beware of Strangers," "The Ne'er-do-Well" and Mutt and Jeff cartoons, reports that every big special feature of note has been or is showing in that territory. The concern has had very satisfying results from features it has handled.

* * * *

The Lea-Bel Company, Schiller Building, Chicago, is offering on the state rights plan a successful picture "Modern Mother Goose," and has already closed much territory. The picture is now working in Illinois, Indiana, Wisconsin and Michigan. "Mo-Toys" comedies are also being handled in the first three states.

* * * *

Beginning four years ago the Livingston Film Company started business with $50 capital at Peoria, Ill., and soon accumulated $2,700 debts. Recently it incorporated with a paid-up capital of $10,000, controlling a territory from Chicago to St. Louis, and Des Moines to Indianapolis. M. H. Livingston is the president of this concern which has grown so phenomenally. Besides carrying a complete line of feature films the company also handles the Motiograph Machine and has sold them widely in its territory. C. A. Anicker is secretary-treasurer and George A. Rice, who has operated several theaters, is also an officer.

"MOTH" TO BE ELABORATE

When Norma Talmadge selected "The Moth" as the production in which she will appear following the release of "Poppy" through the Selznick distributing organization, she found a vehicle which not only adds to her reputation as an emotional actress, but reveals her in a role distinctly different from any in which she has been seen since she started her own producing company.

The staging of the new production is one of the most elaborate of any photoplay in which Miss Talmadge has ever been seen. The young screen star is appearing under the management of Joseph M. Schenck.

DORIS KENYON,
Wharton, Inc.

SUPERSTITIOUS? WHY, CERTAINLY!

Anyway This Will Tell Why the Whartons Located Their Producing Plant at Ithaca

It was during the showing of the newest super-feature of the Whartons, "The Great White Trail" in New York recently, and in the lobby of the Astor, Leopold and Theodore were milling with the rest of the motion picture men. Naturally there came the question:

"Why Ithaca?"

It was a question that has been asked many times since the Whartons decided to build their studios in the home of Cornell. The answer always had been before that the scenery and possibility for locations had been the big factor. But this time there came a new reply.

"Of course the scenery and all that was a big factor, but there was another one which counted," said Theodore. "My brother and I went out to look at an amusement park which we believed could be turned into a studio. We didn't know whether to buy or not until we happened to look down at the street car rails leading into the park. That decided us. We bought."

"But why should a street car rail——?"

"Because," answered Leopold with a laugh, "there in the steel of the rail was embossed the word 'Wharton,' right at the entrance of the park. And where on earth is the amusement man who isn't superstitious?"

All of which is perfectly true. Every rail around Wharton Park bears the name "Wharton"—all due to the fact that the Wharton Steel Company so labels its rails. And since the Wharton Motion Picture Company and the Wharton Steel Company are not even remotely related, the coincidence was enough to decide the question of purchase.

"What else could we do?" asked Theodore. "Wasn't the place already named for us? And what's more, hasn't our success up there justified the superstition?"

LOEW CIRCUIT TO SHOW FROHMAN PICTURE

"God's Man" to Be Seen in Many Theaters—Antipodean Rights Sold

Harry Samwick, who recently completed negotiations and concluded contract with President William L. Sherrill for the exclusive exhibition rights to the latest Frohman Amusement Corporation master-production, "God's Man," through the entire State of New York, has entered into agreement with the Marcus Loew offices for the showing of God's Man" throughout the entire Loew circuit. In view of the extreme number of feature productions which have come before exhibitors during the past few weeks, and with the consideration of the early date at which the showing of "God's Man" in Loew houses are to begin, both Mr. Samwick and the Frohman Corporation have reason to feel well pleased with this stamp of absolute approval which this exceptional booking has accorded to this production.

The Loew presentation begins Monday, June 25, simultaneously at the New York, DeKalb, Orpheum, Fulton, Bijou, Avenue B, and Delancey Theaters, continuing thereafter over the entire circuit for an aggregate run of sixty-two days. The Loew circuit has also booked the Jersey City Theater through the Mammoth Film Corporation, holders of the Northern New Jersey rights to the production.

Representing William L. Sherrill in the matter of contract, Joseph W. Farnham announced that he has sold the exclusive Australasian and New Zealand rights to exhibit the seven-part super-production "God's Man" to Millard Johnson, American representative of the Australasian Films, Ltd., of Australia.

Under the guidance of Jesse J. Goldburg, who is at present on tour of the United States and Canada in the interest of the Frohman Amusement Corporation newly established Service Department, a special trade and professional showing of the latest Frohman hit, "God's Man," was given at the Play House, Chicago, on Tuesday morning, June 5.

"WHITE TRAIL" AT CONVENTION

One of the features of the convention of the New York Press Association at Ithaca, June 27-29, is to be a private showing of "The Great White Trail," the new superfeature just produced by the Whartons for states rights release. The picture is to be shown as one of the morning features of entertainment and a theater is to be engaged especially for its portrayal. Only the visiting newspaper men and their friends will be present.

TWO SCENES FROM "REDEMPTION."
Starring Evelyn Nesbit.

Editorial Observations

By Adam Hull Shirk

ILIODOR,
In "Fall of the Romanoffs."

ILIODOR PICTURE PROGRESSING RAPIDLY

Herbert Brenon May Complete "Fall of Romanoffs" Sooner Than Expected

It now appears that Herbert Brenon may complete the "The Fall of the Romanoffs" sooner than he expected. This story of the overturn of the Czar and his government is to be a big State rights production.

By special arrangement with his own company, the Herbert Brenon Film Corporation, and with Lewis J. Selznick, Mr. Brenon's services were obtained by the Iliodor Picture Corporation to make a picture in which the famous "Mad Monk" of Russia and former spiritual advisor of the Czar is the featured player.

Announcement made by Mr. Brenon this week, however, reveals that Iliodor will be in celebrated company in his picture, as Nance O'Neil, one of the country's ablest emotional stars, has been signed to enact the role of the Czarina and that Ekaterina Galanta, the remarkable Russian actress who recently played in the big spectacular drama, "The Wanderer," likewise has been engaged for a big role.

The selection of Miss O'Neil was made personally by Iliodor who stopped work in the very midst of a scene to rush over to Miss O'Neil and beg her, speaking in Russian, to honor him by playing the Czarina role in the big picture.

Iliodor asserts that Nance O'Neil bears a remarkable resemblance to the ousted Russian Czarina and so great was his interest in the remarkable American actress that he declined to continue his scenes until she had consented to appear in "The Fall of the Romanoffs."

The grounds of the Herbert Brenon studio have been transformed into a little Russian village. It looks like a glimpse of the old world. All day long, and at night too, Russian folk are wandering about, and inspecting the replica of a portion of little Russia, and the tall black figures of the monks who are taking part in the picture add to the picturesque scene.

HER EYES ARE AFFECTED

Blindnes threatens Patsy De Forest, the popular little star of Greater Vitagraph, the result of too close application to her work.

Miss De Forest was last seen on the screen in "Her Secret," a Greater Vitagraph Blue Ribbon production featuring Harry Morey and Alice Joyce. Recently she has been doing double service, working in two pictures at the same time. This meant that she spent practically all of her waking hours in the studio, and the constant glare of the studio lights proved too great a strain on her eyes.

A week ago she discovered that her sight was getting weaker, but paid no particular attention to it. Then one night when she was working she went temporarily blind. She was rushed to her home in Flatbush immediately, and since then has been under the constant care of specialists. The doctors declare that her condition has improved, and in all probability she will recover in a few weeks.

Pending the return of Miss De Forest Vitagraph has suspended work on the pictures in which she was cast.

CARPING criticism has never had a constructive effect upon any artistic effort; it is usually the result of professional jealousy or the inability to see a thing in its entirety. A narrow viewpoint is more often than not the motivating influence which prompts the would-be critic to cavil. In the case of the motion pictures, save in instances where the faults are too obvious to overlook, where there is a flagrant disregard of the elemental requirements of good taste and artistry, constructive hints and advice are far more likely to result in good for all concerned than a sweeping denunciation of the work as a whole.

Too often is the peculiarly expressive, if inelegant, word, "rotten" applied to pictures, even by those who have had enough experience in the making of films to realize that often the thing that appeals to them as bad may strike another person with equal intelligence, as being excellent, or at least passable.

We do not for a moment suggest that carelessness, wanton indecency, poor taste, anachronistic errors, bad acting, unintelligent direction, inferior photography, investiture, or plot should be allowed to pass unchallenged. But we do believe that where certain of these faults—with the exception of vulgarity—appear in a picture that has much to recommend it otherwise, the film should be judged from a broad viewpoint and not unqualifiedly condemned. In other words, a picture should not be invariably adjudged either "good" or "bad." For, where there is both good and bad present there is an even chance that while some may disapprove there will be others perhaps less judicious, but with a greater sense of fairness, to praise. Personal likes and dislikes must be taken into account at all times.

Minor faults, technical and otherwise, while they may mar a good picture, can not spoil it. And there is yet to be produced either a play or a film that may not be picked to pieces if one is so minded. If the picture, then, entertains, does not offend our sense of propriety, let us point out the faults, if need be, but admit that it possesses merit as well.

Naturally a disregard of shortcomings makes for carelessness and perfection can never be attained unless errors are indicated. But wholesale condemnation is unnecessary and unfair. It is manifestly unjust to consign a work to perdition because it doesn't happen to measure up to our standard of perfection. Perhaps we are not always right—at least give the other fellow a chance to explain. Remember, also, that pictures are the entertainment of the multitude. But if the captious critic had it his way they would soon become "caviare to the general."

There are or should be no degrees in art, of course. But let us be patient. No art ever attained perfection in a generation. Let us be critical in a constructive fashion, condemning utterly only that which is so obviously inferior that it leaves us no other course.

"You know who critics are? The men who have failed in literature and art."—Disraeli.

A SERVICE of considerable value to exhibitors and others in the industry was performed through the instigation of Walter W. Irwin, General Manager of V. L. S. E. when he arranged for an investigation of conditions in Canada and Great Britain, by representatives of the company, to ascertain the effects of the war on business. And from the reports just received Mr. Irwin feels justified in declaring that the conflict will have no deterrent effect on the film industry in America.

The reports of the two representatives were almost identical. It was educed that for two months after the declaration of war business was poor in Great Britain and Canada. Following the first excitement a normal period ensued which was later followed by an era of prosperity, which is still being enjoyed by picture showmen.

Mr. Irwin believes that this country will have a similar experience and is of the opinion that exhibititors should prepare for a tremendous business in the months to come.

"It is a condition which confronts us—not a theory"—Grover Cleveland.

THE *Toledo Blade*, long and justly admired for its sanity and progressiveness, editorially discourses upon the censorship of motion pictures in this wise:

"The moving picture world is still under the domination of censorship. It finds its work hampered by industrious busybodies, its wares confiscated, its efforts at betterment restricted and held in suspicion. The protest against the censors has so far failed to release the business from its hobbles. But let the 'movie' people not despair. The world is moving on high speed. New things are coming in every day—inventions, social reconstructions, ideas. The busybodies weary of old things. They long ago were bored by the business of censoring the press, putting the entertaining books of the libraries on 'closed shelves,' demanding the draping of statuary and the veiling of paintings. In the nature of things, they will become bored with prying into the moving picture industry. Already they must be distracted from that labor by novelties which suggest the necessity of censorship. Some day, and probably soon, the entire field of moving pictures will be deserted and left to develop its destiny alone. Why should a natural born meddler keep fussing along with something that tires him when just around the corner is something else as new and shining as a dishpan and as inviting to meddling as a tin watch? Patience, that is what the picture producers need just now. Wait a little while and the censors will be clapping on their hats to rush out and stick their fingers into another enterprise, say, a new kind of church or a reorganization of women's fashions."

Which is precisely the truth about censors and censorship. Virtually all the would-be arbiters of the films began their activities gratuitiously, have continued under protest and have accomplished, so far as can be ascertained, not one thing of advantage to the public or the pictures. It is gratifying to encounter a newspaper utterance so entirely in keeping with our own beliefs in the matter. Perhaps it is a time for mutual congratulations! Anyway, let us be patient, as the *Blade* advises, but not negligent.

"Rigorous law is often rigorous injustice."—Terence.

ONE may, with reason, pity the poor poet in these days of belated Spring. He arises with the sun, which sends forth its warming rays upon the sylvan scene. He dashes to his desk to court his Muse and produces anon a blithesome verse. But alack! By the time it reaches the expectant editor, the sun is hid by clouds and the chill winds bend the trees.

All of which is by way of expressing sympathy for everyone whose business or profession is affected by the seasons. It has not been without its effect on the film industry, this temperamental Spring of ours. In a sense it has been rather a blessing in disguise to the city exhibitors. Folks delay their vacations, their trips to the seashore, etc., and seeking diversion drop in at the cinema palaces. On the other hand the film showman at the beach resort, or snuggled away at the Summer camp with his attractive little open-air theater gnaws his mustache, if he has one, and has several things to say about the way the weather man is running things this year. Then, like magazine stories, the films are more or less seasonable and just now it would require a prophet indeed to choose an appropriate picture. In fact it is even difficult to write an editorial about the weather. By the time this appears everything may be changed—but then, we will take a chance, as they say in the street.

GOFF ON TOUR

Albert W. Goff, assistant general manager of V. L. S. E., left on Friday, June 8, for his regular semi-annual trip, which before its conclusion will take in every branch office of the big Blue Ribbon distributing organization.

MARY MacLAREN,
With David Horsley Productions.

"PURPLE DREAMS" PLAYERS LEAVE FOR COAST

Selig Cameraman Takes "Long Shot" of Chicago—News of Interest

After several weeks spent in Chicago taking special scenes for the forthcoming Selig production, "The City of Purple Dreams," Director Colin Campbell, Bessie Eyton, Thomas Santschi, and Lafayette McKee left June 5 for Los Angeles. The skyline of the Windy City is to be seen from an entirely new angle. Campbell and a cameraman climbed to the top of one of the towers of the new municipal pier and took a "long shot" of Chicago's skyscrapers along Michigan Avenue.

William N. Selig recently entertained in Chicago Edward Nelson, president of the Sherman-Elliott Film Corporation, and David N. Beber, vice president, both of Minneapolis; Messrs. Sleeth, Shannon, and Wolfberg, of the Masterpiece Film Corporation, handling "The Crisis" in Pennsylvania and other States. Mr. Wolfberg is enthusiastic over the results attained with "The Crisis," and regards it as one of the greatest of historical dramas. Mr. Nelson also reports that business is good everywhere with "The Crisis."

George Kleine announces that his distributing organization, Kleine-Edison-Selig-Essanay, has notified exhibitors of the completion of a Summer's program that will enable them to book solidly up to and including Sept. 24.

ANNETTE KELLERMANN,
In "Daughter of the Gods"—Fox Films.

The Stars who appear in Paramount Pictures

"A Paramount Picture" is a phrase that has come to have a special meaning to the motion picture patron.

It is the name of distinction—the mark that separates the great screen masterpieces from photoplays of mediocrity.

Back of every Paramount Picture and Paramount Star are *five years* of successful quality picture-making and equitable business-like distributing.

The combination of the Paramount Picture, the Paramount Star and Paramount Service, represents the utmost in production, screen personality and organization.

These three—*Picture, Star* and *Organization*—and the greatest of these is ORGANIZATION.

On August 5th, 1917

Paramount Pictures, Paramount Stars and Paramount Service will be available to *all* theatres. On that date—August 5th—Paramount inaugurates the selective "Star Series" plan of distribution. The prestige of the Paramount name and the *culminative drawing power* of Paramount Pictures and Paramount Stars are your assets.

Study the List

Mme. Petrova	**Jack Pickford and**	**Vivian Martin**	**Ann Pennington**
Fannie Ward	**Louise Huff**	**Wallace Reid**	**George Beban**
Billie Burke	**Pauline Frederick**	**Julian Eltinge**	**Sessue Hayakawa**

and Marguerite Clark

Unitedly—Pictures, Stars and Service—Paramount offers the most *powerful, popular* and *profitable* attractions in the history of amusements.

Your box office records of past years tell *you* to act <u>now</u>—*immediately*—in arranging for the "Star Series" Service.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by **FAMOUS PLAYERS-LASKY CORPORATION**
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DE MILLE, *Director General*

The FILMS REVIEWED

"THE QUESTION"

Five-Part Drama by Lawrence McCloskey. Featuring Alice Joyce and Harry Morey. Produced by Vitagraph Under the Direction of Perry Vekroff.

John Stedman ..... Harry Morey
Martha Wainwright ..... Alice Joyce
Dr. Rundel ..... Charles Kent
Allen Cosgrove ..... Gladden James
Helen Wainwright ..... Amy Remley
Rev. Nathaniel Wainwright ..... Ed. Davis
Rundel's Servant ..... Mr. Wangaman

Although "The Question" in this play is never answered it is presented in an original and compelling scenario which is done full justice by the excellent direction and acting. It is the problem of a woman essentially virtuous, who is faced by the alternative of leaving the man she loves to become a mental and physical wreck without her, or of sharing his struggles with him without benefit of clergy. The author dodges the issue by making the entire situation a dream but he has first made the characters so sympathetic to the audience that there could be no possible objection to the theme on the score of Mrs. Grundy.

"THE QUESTION."
Vitagraph.

We first see a crabbed old scientist engaged in making a will which will prevent his young assistant, Stedman, from marrying the girl he loves until he has discovered a new serum which will be of inestimable value to the human race. We are then led to believe that the old man has died and the young chemist is nearly driven to madness in his struggle between giving up his bride or his life work. The girl solves the problem by calmly remaining in his house after she has nursed him through brain fever and then begins a series of social persecutions ending in a murder and the cheerful assurance that it was all a dream.

It would be impossible to select a more appropriate combination than Alice Joyce and Harry Morey for the leads in this play. The story requires the utmost delicacy of interpretation and the subtle and genuine work of these two, do it full justice.

This is an unusual play which will be talked about by those who have seen it and is its own best advertisement in its significant theme and its combination of two screen favorites. A. G. S.

"THE STOLEN PARADISE"

Five-Reel Drama by Frances Marion. Featuring Ethel Clayton. Produced by Peerless Under the Direction of Harley Knoles. Released by World.

Joan Merrifield ..... Ethel Clayton
David Clifton ..... Edward Langford
Katharine Lambert ..... Pina Nesbit
Kenneth Brooks ..... George MacQuarrie
Mr. Crawley ..... Robert Forsyth
Basil Cairns ..... George Cowl
Jonathan Merrifield ..... Lew Hart
Marquette (Inventor) ..... Edward Reed
Mr. Martin ..... Edwin Bee
Jacques Rigard ..... Ivan Dobbie

"The Stolen Paradise" is a domestic drama with its many complications untangled by the heroism and self-sacrifice of the wife. The story contains a number of unusual situations both before and after the strange marriage which comes so near complete wreckage. Two types of womanhood are brought out in effective contrast and the solution of the play has the original merit of an ending which is not too obviously "happy" although it holds out hope for the future.

The hero is at first infatuated with a stony hearted girl who is trifling with his affections although her best friend is sincerely in love with him. When a chemical explosion costs his eyesight he is tenderly nursed by Joan, the girl who really loves him although he believes her to be Katherine, the object of his infatuation. He marries Joan under this illusion and she lacking the courage to tell him the truth finds her retribution in a love affair which soon starts between her husband and Katherine. Her rescue of this pair from an irate husband and the evolution of her own husband's love for his wife, make up a thrilling if not always plausible play.

Ethel Clayton as the wife is kittenish and noble at the same time and David Clifton is a weak but properly repentant husband. The sensitive face and unusual grace of Pinna Nesbit make her an extraordinarily alluring adventuress.

Exhibitors will find this good surface melodrama which has been strengthened by excellent direction and acting.

A. G. S.

"THE INNER SHRINE"

Five-Part Drama Adapted from the Novel by Basil King by Beatrice DeMille and Leighton Osmun. Featuring Margaret Illington. Produced by Lasky Under the Direction of Frank Reicher. Released by Paramount.

Diane Winthrop ..... Margaret Illington
Derek Pruyn ..... Hobart Bosworth
The Marquis de Bienville ..... Elliott Dexter
Viscount D'Arcourt ..... Jack Holt
Mme. D'Arcourt ..... Mme. D'Auria

"The Inner Shrine" is a drama in which the love for one woman entangles the destinies of an American explorer, a French Viscount and a dissipated Marquis with a past. The story is based on the novel by Basil King, but as that interesting work was mostly dialogue, the plot has necessarily been greatly elaborated for the screen. It tells the story of a young American heiress who failing to realize that her noble guardian, the explorer, loves her and throws her fortune and hand away on the worthless Marquis de Bienville. When the shadows of her foreign husband's past begin to haunt the young wife, she seeks consolation in a flirtation with a Viscount who refuses to understand an American girl's idea of a flirtation and seriously compromises her. In the duel which follows, her husband is killed and a few months later, the Viscount gives a false account of the affair to the explorer whom he rescues from the jungle. This revelation nearly ruins the happiness of the guardian and his ward but, after an appeal to his better nature, the Viscount is induced to eat his words and all ends happily.

Margaret Illington was an attractive picture in her role of the American heiress. Hobart Bosworth was a sturdy and self-sacrificing explorer and the two titled gentlemen looked and acted their parts to perfection. The jungle scenes and the views around a wealthy country estate were most artistically presented.

Although this plot bears only a remote resemblance to the book by Basil King, the advertising value in its title may be used to its utmost because the story has been artistically and skilfully handled. Margaret Illington's name is an additional attraction.

A. G. S.

"PARENTAGE" FULFILLS ALL PROMISES

Is Really a Thought Film and Likewise Thoroughly Entertaining and Well Acted

Seven-Part Drama Produced by and Under the Direction of Hobart Henley and Released by Frank J. Seng of a States Rights Basis.

John Brown ..... William Welsh
Mrs. Brown ..... Anna Lehr
Robert Smith ..... Bert Busby
Mrs. Smith ..... Mary Grey
Horace Brown ..... Master Matty Roubert
Horace Brown ..... Gilbert Rooney
Robert Smith, Jr. ..... Master Frank Goyette
Agnes Melton ..... Alois Alexander
Agnes Melton ..... Barbara Castleton
Samuel Melton ..... W. DeShields
Mrs. Melton ..... Alice Wilson
Robert Smith, Jr. ..... Hobart Henley

Previous to the trade showing of "Parentage" at the Rialto Theater on June 6, the producer stated in his advertisements that "'Parentage' is a 'thought' film which is different in one very important essential—it is entertaining." Undeniably he has proved his claim. It is entertaining principally because it makes up in wholesome human appeal what it lacks in vital drama or unusual story. It is this appeal, elementary, to be sure, but nevertheless strong to a degree, which will hold the attention of any audience on any plane of intelligence.

Although it may not be analogous it is reasonable to compare "Parentage" to a geometrical problem, as it sets forth in a long title at the commencement of the picture what it afterward sets out to prove, evidently to the satisfaction of everyone except those, perhaps, who refuse to abide so wide a generalization. Essentially, the theme it embraces is that unwanted children and those whose environment is mentally unhealthy, grow up lacking the uprightness, force and all that is fine in those who are born in harmony and whose homes are surrounded by it. All the blame is laid to the parents and the film is more or less convincing in this respect. "Parentage" gives the lives of two boys, from each strata indicated above. It thoroughly details their childhood and subsequently shows the effect of their widely divergent method of bringing up. As the picture is practically episodic the story is of small consequence here, except for the statement that it certainly serves its purpose.

Technically the picture is a work of art and it also points out the fact that Hobart Henley, under whose direction it was made, has the ability to handle his material, subject, scenario and players, especially the children—to the best effect. The speed of the action, however little, is set at the correct tempo and it does not vary during the seven reels. The lighting effects are well done and the settings are true to life.

It will be noticed that Mr. Henley has not depended on a list of "names" to put the picture across, but in choosing the company of players he did not make a single error on the point of ability. Each player has a reasonably difficult role to portray, doing it well. The extras, which consist principally of children, are remarkably fine and the scenes in which they appear help materially in making the picture a success.

"Parentage" not only will go anywhere in either large or small theaters, catering to any class of audience, but it is safe to predict that it will meet with so much approval that it can play a return date. It contains the stuff that will bring money into the box-office—appealing, clean, and purposeful. F. T.

"TO-DAY" ON SCREEN HAS HAPPY ENDING

Florence Reed Is Superb in Role of Lily, with Fine Support and Excellent Production

Picturized from the Stage Success by George Broadhurst and Abraham Schormer, Featuring Florence Reed and Directed by Ralph Ince. Photographed by A. Berlestair and Presented as a State Rights Feature by To-Day Feature Films.

Lily Morton, the wife ..... Florence Reed
Fred Morton, the husband ..... Frank Mills
Henry Morton, Fred's father ..... Gus Weinberg
Emma Morton, Fred's mother ..... Alice Gale
Marion Garland ..... Leonore Harris
Richard Hewlett ..... Capt. Harry Lambardt
Mrs. Farington ..... Kate Lester

"To-Day" belongs to that rather remarkable period in American drama which was at its zenith some three or four seasons ago and which had as its goal the presentation of "slices of life," rendered medium or rare and never well done. They called a spade a spade and gloried in it; realism, introduced via Ibsen, had attained its full flower and the skeleton was rattled until it became disarticulated. We are still experiencing the effects of this wave of clever, ofttimes highly dramatic, sometimes seemingly sordid, productions. But they are somewhat modified to-day and the white slave has become but a shadow.

"To-Day" belonged to the best of the school and now that it has reached the screen loses none of its old-time punch, grip or thrill. But it has a happy ending—wherein realism is sacrificed to the requirements of the screen. Lily Morton wakes up after the murder scene and discovers she dreamed it all. Artistically this may perhaps be regretted, but certainly it leaves a better taste in the mouth, and the moral lesson is there anyway.

Florence Reed gave a truly superb rendition of the role of Lily, the pleasure-loving wife, who is lured into a double life and finally killed when her husband, invited to meet her by the unsuspecting procuress, learns that she has sold herself for clothes and hats. It is here that the dream episode is introduced. Miss Reed by every expression and gesture ran the gamut of emotional quality and gave a screen portrait that will not soon be forgotten.

Frank Mills supplied a powerful interpretation of the outraged husband and the roles of his parents were sympathetically portrayed by Gus Weinberg and Alice Gale, who apeared in the same parts in the stage version.

Capt. Harry Lambardt was finely cast as the "acquaintance" who brings Lily to her shameful plight. Leonore Harris and Kate Lester were both satisfactory.

Much praise is due Ralph Ince for the intelligent direction which allows nothing to interfere with direct progress of the story. He has maintained the suspense of the apartment scene, the great climax, with much skill. Photography and lighting, the settings—indeed the entire production—leave nothing to be desired.

"To-Day" is not a play for the child audience—it is a drama of the baser and finer passions intermingled. It will be a success on the screen as on the stage.

A. H. S.

"FILLING HIS OWN SHOES"

Five-Reel Comedy Drama from Story by Henry C. Rowland, Arranged and Directed by Harry Beaumont and Produced by Essanay for Release by K. E. S. E. June 11.

William Ruggles ..... Bryant Washburn
Ruth Downing ..... Hazel Daly
Dick Downing ..... Roderick LaRock
Dorothea Westbrooke ..... Lyda Dalzell
Roxana ..... Virginia Valli
Ross ..... Helen Ferguson
Bulbul ..... Louise Lorz

Bryant Washburn supplies another of his characteristic comedy-dramatic roles as Ruggles, the shoe clerk, in this picture, which has the merit of originality and much entertaining quality. It is a trifle sketchy, but the spectator will supply enough to fill in most of the interstices. The love affair between the British peer and Roxana—a late harem beauty—might, for example, have been better developed to make clearer the ensuing episodes. But these are minor considerations and do not appreciably detract from the interest.

Mr. Washburn makes the most of his opportunities for comedy of a refined sort, and his expressions and gestures give the character individuality. Hazel Daly, Lyda Dalzell, and Virginia Valli—the latter playing a languid and vengeful "heavy" role as Roxana—are all excellent, and the support throughout is admirable.

The settings are a bit artificial, but adequate to the purpose.

The story has to do with a shoe clerk in Paris who is prompted to rise because he finds himself looked down upon owing to his position. He goes to the Balkans with a British Earl in the Red Cross service, and his efforts to save a Turkish General are rewarded by a fortune and three harem beauties. The Earl falls in love with one—Roxana—and Ruggles, knowing her real character, succeeds in preventing their marriage. She is already enamoured of Ruggles and tries to kill Ruth, his sweetheart and inspiration. Roxana is finally married off to a German Baron as a sufficient punishment. Ruggles gains Ruth and a big interest in the shoe concern—being unable to shake the dust thereof from his own shoes. This is a light-hearted film for the dog days and guaranteed to entertain.

A. H. S.

"WHEN BABY FORGOT"

Five-Reel Drama. Featuring Baby Marie Osborne. Produced by Lasalida, Under the Direction of Eugene Moore and Released by Pathe June 24.

Baby Marie Watson ..... Baby Marie Osborne
John Watson, her father ..... Fred Newburg
Janet Watson, her mother .. Margaret Nichols

The opening scenes of "When Baby Forgot" give promise of an appealing "child" picture, as a wide scope is given to the familiar talents of Baby Marie Osborne, the little star of the feature, and while it later develops a plot that is more or less familiar, is, nevertheless, an entertaining film. It is the first production of the Lasalida Company, which releases on the Pathe program.

The picture will prove popular in a great many localities as the scenes in which Marie Osborne appears with the other children have a simple and direct appeal and in the later portions of the picture she does work that would do credit to a much older person. The story revolves around a bedtime prayer. The little girl has been accustomed to repeat it every night with the helpful promptings of her mother. Owing to the too great atention that her father pays to his business, necessitating him to remain away from home for long periods, the mother feels she has been neglected and subsequently the couple separate. In the separation proceedings the care of the child is given to the father because of a harmless flirtation indulged in by his wife during his absence. Some months later the child has worried herself into a fever because she cannot remember the prayer. She calls for her mother and a faithful butler fetches her, unbeknown to the father. Then follows a bedside reconciliation.

The direction of the film is adequate and except for some over-played comedy scenes that are evidently interpolated to lengthen the production, the action runs along smoothly. Fred Newburg as the father and Margaret Nichols as the mother display ability.

Baby Marie Osborne has a large amount of power as a box-office magnet and the prominent display of her name in advertisements and about the theater will be sure to attract patronage. F. T.

"THE DOLL'S HOUSE"

Five-Part Drama, Adapted from the Ibsen Play. Screen Version by Joseph DeGrasse. Featuring Dorothy Phillips. Released by Bluebird.

Nora Helmer ..... Dorothy Phillips
Torvald Helmer ..... William Stowell
Nils Krogstad ..... Lon Chaney
Dr. Rank ..... Sidney Dean
Christina Linden ..... Miriam Shelby
Anna ..... Helen Wright

Although this screen version of "The Doll's House" can hardly be called Ibsen, it has enough of the grim old story of domestic revolt to set it apart from the ordinary photoplay of marital problems. The characters have been faithfully drawn so far as it is possible to reproduce an Ibsen character on the screen, and if the setting is far more an American instead of a Norwegian middle-class home, it will probably be all the more convincing to an American film audience.

THE FILMS REVIEWED

The story traces the evolution of a petted doll-wife playing in her doll's house to an independent human being who is able to think for herself. Nora Helmer has been living with her smug husband, Torvald, in blissful ignorance of everything a woman should know. When her husband falls ill, she forges a check to send him to Italy, believing with perfect naivete that it is the correct thing to do and that he will stand back of her in case of exposure. After the crash comes, however, and Nora gets the full force of Torvald's fury at her ignorance for which he was responsible, she slams the door of her doll's house and wanders out into the night in search of surroundings where she can be treated as a human being.

Dorothy Phillips gave a satisfactory presentation of the doll wife, but William Stowell seemed to miss the point of Torvald's character entirely. The remaining characters were adequate.

The admirers of Dorothy Phillips will be interested in her appearance in a role which has been identified by a number of famous actresses on the legitimate stage.

A. G. S.

"LOVE OR JUSTICE"

Five-Part Drama, by Lambert Hillyer, Featuring Louise Glaum. Produced by Triangle, Under the Direction of Wallace Edwards, Supervised by Thomas H. Ince.

Nan Bishop ..... Louise Glaum
Paul Keeley ..... Jack Richardson
Jack Dunn ..... Charles Gunn
Winthrop Haines ..... J. Barney Sherry
Phyllis Geary ..... Dorcas Matthews
Judge Geary ..... Charles K. French

"Love or Justice" is the story of a woman's struggle up from the underworld and her final sacrifice to save the career of her lover. It is a role for which Louise Glaum is particularly well adapted, for she has learned to mingle the fascination of a professional beauty with the wistfulness of a soul which longs for better things. This heroine is a bit too self-sacrificing in some instances to be perfectly plausible, but such altruism is not unheard of in feminine psychology and the fact that her sacrifice is not accepted tends to correct this defect.

The story centers about Nan Bishop, a favorite of the demi-monde until her better nature is awakened by a young lawyer whom she frees from the drug habit and establishes in a responsible position as a criminal attorney for a large firm. He then loses track of her until he meets her in court and discovers that she is the defendant whom he, as prosecuting attorney must convict of murder. When she learns that the loss of this case will injure his future career, she promptly confesses to the murder of which she is innocent, but the real criminal turns up at that moment in the courtroom and all her troubles come to a blissful end.

Louise Glaum was most appealing as the harassed heroine and traced the development of her new born idealism very convincingly. Charles Gunn was effective as the helpless young lawyer, but lacked force in his triumphant scenes in the courtroom. The development of the main idea was most skillfully directed, especially in the "frame-up," which leads to the murder.

Exhibitors may consider this as a fairly good story of the "up-from-degradation" type, excellently directed and acted by an actress who has made a specialty of the "reformed vampire" type. A. G. S.

"THE SLAVE"

Five-Part Drama, Written and Directed by William Nigh. Produced by Fox, Featuring Valeska Suratt.

Caroline ..... Valeska Suratt
Dulce ..... Violet Palmer
Dr. Atwell ..... Eric Mayne
David Atwell ..... Herbert Heyes
Egbert Atwell ..... Edward Burns
Dr. Ghoul ..... Edwin Roseman
The Fossil ..... Dan Mason
Prof. Winther ..... Tom Brooke

"The Slave" is a hectic drama of fashionable life, which serves as an awful warning to girls who are contemplating becoming an "old man's darling." It abounds in delirious revels, sinister young men and the thousand and one cruelties to which an old man may subject his young bride. In spite of the lurid and exaggerated nature of the production, the director has redeemed the more improbable situations by skillful detail work, which makes them dramatic if not altogether convincing.

The heroine, who is a beautiful forewoman in a fashionable shop, is weary of her humdrum existence and has almost decided to marry a wealthy but dissipated old man who has laid his moneybags at her feet. Just before she makes this fatal mistake, she is warned by a dream which pictures in lurid colors the intolerable conditions under which she would live as a slave in the gilded palace of her rich but fiendish old husband. Her unbearable trials end in a murder which shocks the girl into consciousness and she awakes to the blissful realization that she is still a humble but happy forewoman.

Valeska Suratt does full justice to the emotional demands of this story with a complete new costume for each of her frenzied moods.

As a typical piece of sensational drama, perfectly adapted to the work of this most sensational actress, the production is thoroughly satisfactory. A. G. S.

"HATER OF MEN"

Five-Part Comedy, by C. Gardner Sullivan, Featuring Bessie Barriscale. Produced by Triangle, Under the Direction of Charles Miller, Supervised by Thomas H. Ince.

Janice Salsbury ..... Bessie Barriscale
Phillips Hartley ..... Charles K. French
Billy Williams ..... Jack Gilbert

"Hater of Men" is a clever little satirical comedy, which pokes fun at the type of woman who pretends to scorn the entire race of males. It has just enough of a serious purpose under its nonsense to give weight to the entire drama—a purpose which is emphasized by exceedingly apt and amusing leaders. The character of the pretty, independent woman who holds emphatic theories on the superiority of women to men, is drawn true to type and yet treated with a sort of good-humored sympathy.

We first see our heroine as a young newspaper woman reporting a divorce case which so confirms her opinion of the baseness of men that she promptly breaks her engagement with her own particular Billy —"not" she explains, "because he is Billy but because he is a man." Whereupon she launches out on an independent career in which she endeavors to be a "good fellow," but her domestic instincts are stronger than her desire for freedom and she is only too glad to welcome the patient Billy with open arms when a tactful friend effects a reconciliation.

Bessie Barriscale made a charming and vehement little man-hater and Charles K. French was an amiable Billy. The excellent direction gave plausibility to many of the comedy situations and carried the story merrily to its blissful ending.

Exhibitors will find this the type of better-class comedy, which has more than mere nonsense to recommend it. A. G. S.

"A ROADSIDE IMPRESARIO"

Five-Part Drama Written, Directed and Acted by George Beban. Produced by Paias and Released by Paramount.

Giuseppe Franchini ..... George Beban
Francesca Franchini ..... Jose Melville
Adelaide Vandergrift ..... Julia Faye
J. Stewart Vandegrift ..... Harry De Vere
Craig Winton ..... Harrison Ford
John Slade ..... Fred Huntley
Gibbs, the butler ..... W. A. Carroll
Lizzie Cosgrove ..... Adele Farrington
Bruno, the bear ..... By Himself

George Beban in "A Roadside Impresario" has brought out all the wistful humor in the life of those wandering Italian minstrels who haunt the roadsides and city streets with their hurdy-gurdys and trained animals. In his sincere and unaffected manner he shows us the pathos of that class whose business it is to amuse their casual audience even if their own heart is breaking. This sympathetic and genuine character study is the center of a story that combines human interest with thrilling action and the result is one of the most effective productions given by this well-known portrayer of Latin types.

The "Tony" this time is Giuseppe Franchini, a roadside minstrel, who is assisted in his impromptu performances by Bruno, a talented and affectionate black bear. Bruno is locked up by the sheriff for stealing honey and Giuseppe, in order to get money to bail him out, gets a job in a roadhouse as dishwasher. Here he stumbles on information which leads to the exposure of a frame-up intended to ruin a reform candidate for mayor. Later it develops that the fiancee of this candidate is Giuseppe's own daughter, whom he lost as a child in Italy but, with excellent artistic effect the author does not permit the obvious and strained reunion for the sake of a forced "happy ending" but leaves Giuseppe wandering back over the roadside with Bruno ambling in his footsteps.

The support is excellent and the details of direction provide a perfect background for this touching and very human little story. Exhibitors can rely on this combination of George Beban and a trained bear to make this one of the most popular of these Italian sketches. A. G. S.

CHARLES HOYT COMEDIES
"A Hole in the Ground," "A Brass Monkey," "A Day and a Night"

First Three, Two Parts Each, of the New Series of Pictures Adapted from the Charles Hoyt Comedies Produced by Selig Under the Direction of J. A. Richmond and Released by K. E. S. E.

The Players: William Fables, James Harris, Amy Dennis, Frank Hamilton, Tommy Flynn, Helga Sanberg, James Fulton, and Patrick Carson.

The new Charles Hoyt Comedies released through K. E. S. E. should prove certain box-office attractions for any exhibitor, for two reasons, principally: The name of "Hoyt," as an author of comedies has come down to us as virtually a standard: also the two-reel pictures adapted from them are excellent in themselves. It must be admitted that with the possible exception of a very small percentage: persons who are frequent patrons of motion picture theaters enjoy rough and tumble comedies, and these new Hoyt films fill the bill in that respect.

The older members of an audience, who remember the famous Hoyt Comedies when they were produced on the stage, will recognize that the original plays suggested many situations adaptable to the screen that could not possibly be done behind the footlights. In the film versions this material has been used freely with enough of the original plot to legitimately entitle the pictures to be called adaptations.

SECURE ADVERTISING SPACE

in the

CONVENTION NUMBER

of the

DRAMATIC MIRROR

JULY 14th ISSUE

Be represented where your announcement will reach the eyes of those who play the best pictures in the biggest theatres, appealing to the appreciative, intelligent theatregoer.

THE DRAMATIC MIRROR

1493 Broadway New York, N. Y.

J. A. Richmond, the director, has originated numerous ideas for comedy effects and the pictures throughout abound in originality. Most of the laughs are obtained by one or more of the characters barely escaping sudden death or permanent injury owing to the carelessness or plotting of the others. Many articles are thrown, from biscuits of leaden consistency to huge safes, which always land on the proverbial "innocent bystander."

The company of players, besides showing ability in the way of facial expression and general acting, are clever acrobats. William Fables and James Harris, the featured male members of the company, resort to frequent highly ingenious methods to make their audiences laugh.

If an exhibitor knows that his patrons are partial to rough comedy, which is true in almost every type of theater, he will make no mistake in arranging to show these Charles Hoyt pictures. The fact that they are adapted from the well-known plays should be prominently displayed in the billing. F. T.

"THIRTEENTH LABOR OF HERCULES"

The Cinema Distributing Corporation released the first of twelve reels showing the development of the Panama-Pacific Exposition at the Rialto Theater for the week of June 4. The film will be presented in weekly episodes of one reel each in addition to the regular Rialto weekly of current events.

The film will give a graphic and illuminating picture of the gigantic undertaking, which was brought to a triumphant close by the energetic people of San Francisco. This opening reel only serves to introduce the series by showing the opening day of the Fair with close-ups of ex-President Roosevelt, Taft and others who delivered opening addresses. It promises to be an interesting and picturesque screen presentation of an event which was of national importance from an aesthetic as well as a historical standpoint.

MAY BE STATE RIGHTS FEATURE

George Kleine recently announced his intention to republish the super-feature "Quo Vadis," after it had been re-edited, new titles supplied and additions that practically assured a new production.

Since the announcement, Mr. Kleine has been approached by progressive State Rights promoters and asked to list "Quo Vadis" as a State Rights release.

Mr. Kleine, it is said, will announce his decision in the matter of "Quo Vadis," in a few weeks.

CO-OPERATING WITH DEPARTMENT

The Building Commissioner in Cincinnati, Ohio, recently told Manager Wessling, of Pathe's branch, Cincinnati, Ohio, that they were the first people to convince him that they are willing to co-operate with the department in complying with the law, and he agreed to send Manager Wessling copies of the various ordinances for his future guidance. As soon as he receives this information and becomes familiar with it, Manager Wessling is going to call all of his employes into the projection room and familiarize them with the rules and regulations governing labor, building, fire and negligence. He also intends to have a fire drill every week and thus be able to take care of himself in case of a mishap of any kind.

BREAK RULE TO RUN FILM

Breaking an ironclad rule, the Castle Theater of Chicago laid aside its regular program to make room for a pre-release week's run of the latest Essanay-Washburn feature, "Filling His Own Shoes." It is very apparent that Bryant Washburn has struck his stride and has recently become an enormous box-office attraction. Credit for this is due to the fact that in his latest features he has been perfectly cast in subjects best suited to his qualifications.

The star's personal appearance at the Castle afternoon and evening, simultaneously with the picture, resulted in a record-breaking week. It is reported that the highest film rental ever paid for a picture in the loop was obtained by K-E-S-E Service for "Filling His Own Shoes."

ANCRE FILMS ON STATE RIGHTS

At the request of the British Government, through Official Government Pictures, Inc., of which W. K. Vanderbilt is president, Pathe will sell "The Tanks in the Battle of the Ancre," the five-reel feature which recently broke all records at the Strand Theater, on State rights basis.

This request of the British Government was made because they want immediate returns on one of the largest investments ever made in a motion picture.

Every city has its Red Cross Society, and every one of them is out to raise a very large sum of money within the next two months. Official Government Pictures, Inc., is also engaged in raising money for war relief, and there is a friendly rivalry between the two organizations.

The great bulk of the amount received by Pathe for these pictures will go to British war relief, so that their handling of these pictures enables them to do a proper share for the common cause.

PROTESTS ACTION OF PRESIDENT OCHS

Secretary of Manhattan Local of Exhibitors' League Resents Appointment of Delegates

Secretary M. J. Gerson of Manhattan Local, Exhibitors' League, has sent a communication to THE MIRROR, of which the following is a part and is self-explanatory:

"New York, June 7, 1917.

"THE N. Y. DRAMATIC MIRROR:

"As Secretary of Manhattan Local No. 1 of the Exhibitors League, I desire to protest against the high-handed action of Mr. Lee A. Ochs at our meeting on Wednesday, June 6, 1917.

"It seems that our worthy National President has absolutely no regard for such things as constitutions, by-laws, parliamentary laws, and regularity. It was generally acknowledged that the last State Convention of the New York State League at Albany was the finest and most largely attended convention ever held in this state.

"At that time, in the regular order of business, and according to the constitution and by-laws of the National League, delegates were duly elected to represent this state at the convention to be held in Chicago next July. For some reason known only to Mr. Ochs, the delegates legally elected in Albany did not seem to please that worthy gentleman, so he determined to have delegates more friendly to his candidacy elected here in New York. In spite of the fact that our National Vice-President, Samuel H. Trigger, protested that such action would be irregular and illegal, Mr. Ochs insisted on having these new delegates elected, stating that his credential committee, whom he would appoint at Chicago, would decide which delegates would be seated in the convention.

"Since the inception of this local, no election for officers or delegates has ever been held without due notice in writing being previously sent to each of the members; and in the notice sent out for this meeting of June 6 no mention whatever was made of the fact that an election of delegates was to be held, as no action of this kind had even been discussed or mentioned at any previous meeting, so that even had it been legal to elect delegates here, in spite of the fact that delegates had previously been elected in Albany at the State Convention, an election in our local without due notice being given to the members in advance is certainly illegal and it cannot hold.

"Among the delegates elected at Albany was myself, and I had already made arrangements to attend the convention in Chicago, at my own expense, knowing that the State Treasury did not have sufficient funds at this time to pay the expenses of all its delegates; and I still intend going to Chicago, and I further intend making a fight for my rights as a delegate to a seat in the National Convention, in spite of the efforts of Mr. Ochs to keep me and the rest of the State delegates out.

"Respectfully yours,

"M. J. GERSON,

"Secretary Manhattan Local No. 1.

"Motion Picture Exhibitors League of America."

WILL "SING"—EVEN IN MOTION PICTURES

Mary Garden, of Goldwyn, Welcomes Chance to Play to Emotional Film Audiences

Mary Garden, who is expected to return from Europe at an early date, in order to begin work in "Thais," the first of her Goldwyn Pictures, recently answered a critic who asked her how she expected to compensate her picture audiences for the loss of her voice.

"You are a prima donna," this critic argued, "and people are accustomed to hear you sing. I grant you that your audiences have come to see you as well as to hear you, but to the public you are a singer. How are you going to forestall all disappointment when you appear in the silent drama, a shadow player merely?"

Miss Garden's answer to this natural query is absolutely typical of the art and the genius of the woman herself, and could have come from no one but Mary Garden.

"I shall still sing to my audiences," she said. "I shall sing to them with every fibre of my body, and I shall sing beautifully—far more beautifully, I think, than I have ever been able to sing with my voice alone!

"Art is the truest river of life, and you can not stop it by damming one channel. Why, do you suppose that if I lost my voice tomorrow I should cease to express the emotions which surge through my being in such irresistible waves that if they were not expressed I should go mad? No, indeed. Voiceless, I should still sing—and sing—and sing—until I died!

"I welcome this chance to give of myself to an audience as emotional as is a gathering of movie fans, those qualities I have in me to express the life I feel. I thrill to the opportunity to portray before so elemental and true a critic as the picture lover all that I may conceive in the character I am playing. In the opera one is limited, horribly limited—by the measures of the music, by the interference of the orchestra, by the tyranny of the spoken dialogue—from expressing to the fullest that which one may feel to the depths of his soul. But in the pictures! I ask nothing better than a screen on which to tell my story! I am glad my audience will be freed from the tense strain of listening for words. I am glad that they will be able to sit quietly before me and drink in, with their souls in their eyes, the story I shall tell them with my body alone.

"Never fear—I will sing to my movie audiences!"

THRILLS NOT IN THE SCENARIO

Vignola Stages Sensational Scenes in "The Love That Lives," Filmed at Fort Lee

Some thrills not down in the script by Scudder Middleton were experienced in the scenes filmed at the Famous Players-Lasky Fort Lee studios last week by R. G. Vignola for "The Love that Lives."

Pauline Frederick, star of the production, is depicted as being burned to death in an office building while her son, a young fireman, rescues his fiancee from the same room. As a result of the operations Pauline Frederick was nearly asphyxiated; Pat O'Malley, who plays the fireman, was severely burned about the face and hands, and Violet Palmer, who plays the fiancee, fainted while being carried down the ladder by O'Malley.

Jack Pickford has regained the use of the arm which he lost in Gene Stratton Porter's "Freckles," and after a complete physical restoration he is playing the extremely vigorous young American in the Lasky-Paramount adaptation of George Broadhurst's great stage success, "What Money Can't Buy." Louise Huff, the angel of the Limberlost in "Freckles," is now a princess of Maritizia, whose many attractive qualities very nearly cost young Mr. Pickford his liberty and life.

The scenario was adapted by Beulah Marie Dix, and other important members of the supporting cast include Theodore Roberts, Hobart Bosworth, Raymond Hatton, James Cruze, and James Neill.

The military atmosphere in "The Little Boy Scout," in which Ann Pennington will be starred in Paramount pictures by the Famous Players, will be nothing if not absolutely correct. In addition to employing Troop No. 100 of the Boy Scouts for those portions of the picture in which the Boy Scouts are required, Director Francis J. Grandon also succeeded in enlisting the services of the U. S. Regulars stationed at Fort Totten for those parts of the story which deal with the Mexican border.

COAST GUARD'S WORK SHOWN IN NEW PICTOGRAPHS

Seventy-second Release Is Particularly Timely and Interesting

In the 72nd release of Paramount-Bray Pictographs, the members of one of the coast guard stations situated at a point on the Atlantic coast line where many ships have come to grief, perform for the Pictograph cameraman some of the "stunts" that they are made to do when real danger threatens and the lives of men are at stake and prompt action alone can save them.

One of the hardest things to do is to launch a boat when the surf is running high and, even when launched, to keep it upright. This, these men accomplish in less time than it takes to tell it, as well as the righting of a boat that has overturned. Clad in heavy oil-skins and hip-boots, this is a trick that requires skill.

The big thrill in this picture is the launching of the breeches-buoy. This is done with the aid of a small cannon from which is fired a bar attached to a light rope. The shot is aimed to go over one of the ship's spars. The rope is made fast by a sailor, who then hauls in on it and draws out a heavier cable to which the breeches-buoy is fastened. Once attached to the ship's mast, the sailors one by one get into the buoy and are hauled ashore over the improvised aerial trolley.

ON WESTERN TRIP

Edward Gage, composer and writer, who is associated with Harold R. Parsons in writing vaudeville sketches, musical acts and film scenarios, left this week for a three weeks' visit to California, his home. He will also, while there, secure material for some forthcoming work.

An "efficiency box," out at the Bernstein Studios, brings a number of good suggestions to the department heads weekly. All ideas thus received are paid for.

SAMPLINER CASE LOST

Litigation Against Patents Co. Collapses in U. S. District Court

In the midst of its trial the famous Sampliner suit against the Motion Picture Patents Company, directors of the General Film Company (Inc.), film manufacturers, and various individuals collapsed rather dramatically in the U. S. District Court in New York, Monday, June 4. After the plaintiff's witnesses had been heard the defendants at once rested and moved that the case be given to the jury under direction by the court. This was opposed with a like motion by the plaintiffs. It yielded immediate results. Judge Julius M. Mayer turned to the jury and declared that the suit had features which seemed a form of speculation. The jury was directed to find for the defendant, which was done. So ended the endeavors of Gustavus A. and Saul E. Rogers, whose management of the case for Sampliner had been watched with intense interest in the film industry.

The defeat of the Sampliner case dashed the hopes of a $750,000 verdict for damages, together with attorney fees and costs.

TO HAVE PRIVATE SHOWING

"Who's Your Neighbor?" Will Be Seen at Broadway, June 15

Gratifying results have been obtained by the Master Drama Features for their seven-reel spectacle production, "Who's Your Neighbor?"

The production will have its debut at a private showing to be held at the Broadway Theater on June 15 at 10 A. M. and all exhibitors and State right buyers are cordially invited to attend.

"Who's Your Neighbor?" deals with the segregation of vice in large cities.

The story was written by Willard Mack, author of the popular Broadway success, "Kick In," beside many screen plays of note. S. Rankin Drew directed the picture. Christine Mayo, who has been featured in Metro, Fox and World productions, beside having a wide experience upon the speaking stage is presented in the leading role. Evelyn Brent, ingenue actress of a number of Metro productions, and Anders Randolf, who achieved notable success in "Within the Law" and many other Vitagraph features, are also in the cast.

NEW WAR FILMS AT STRAND

An important feature of the Strand Theater program this week is some new war pictures which have just arrived from Europe. These films, which are shown as a sequel to "The British Tanks in Action," were taken on the actual battlefields in the Balkans under the auspices of the French General Staff for the National Archives of France, and show more vividly than any other pictures hitherto presented war as it really is in the first line trenches and on the battlefield.

FIRST WHOLESOME FILM

M. J. Weisfeldt, general manager of Wholesome Films Corporation, announces that production already has started on "Everybody's Lonesome," one of the most delightful of the many good stories from the pen of Clara E. Laughlin. Release date for the new picture, the first on the Wholesome Program, will be decided upon and announced shortly.

"Everybody's Lonesome" will be presented as a five-reel drama with a thoroughly competent cast of Wholesome Players.

PROCEEDS FOR LIBERTY LOAN

BRIDGEPORT, CONN. (*Special*). — Liberty Bond week, June 4, brought big crowds to the Plaza, where Manager J. McCarthy featured Alice Joyce in "Womanhood," with other film attractions. The proceeds of the week will purchase Liberty bonds, so Mr. McCarthy contributes a good share from the cosy Plaza, where good feature pictures and a ten-piece orchestra reign supreme.

Running a close second, George Green, manager of the Empire, draws big crowds to his first run Paramount programmes; also Manager Kontos of the Strand, who shows up-to-date war films to capacity houses.

MARY SAYLES HANCORT.

MAKE RECORD SALES

King Bee Comedies are selling rapidly on the State rights plan. Since the first release, "Back Stage," on May 15, the following territories have been sold: 1, New York; 2, New Jersey; 3, Pennsylvania and West Virginia; 4, Maryland, Delaware and District of Columbia; 1, Virginia and North Carolina; 6, Georgia, Florida; 7, South Carolina, Alabama; 8, Louisiana, Mississippi, Tennessee; 9, Ohio, Kentucky; 10, Indiana; 11, Michigan; 12, Colorado, Wyoming, Utah, New Mexico; 13, Foreign Rights; 14, Australia; 15, Scandinavia.

VICKSBURG, MISS. (*Special*).—It is very gratifying to all the local photoplay-goers in this city to learn that Mr. Pico will still be retained as local manager for the new "film combine," as the news has just reached this city of the Saenger Amusement Company succeeding the Fitchenberg Amusement Company and the two big companies combined into one firm. The Saenger Amusement Company will now be the largest in the South and will have in their circuit over thirty theaters.

OTTO F. WEIMAR.

OBJECTS TO THEME IN VITAGRAPH PICTURE

Exhibitor Writes V.L.S.E. in Regard "God's Country and the Woman"

J. C. Jenkins, owner of the Auditorium, Neligh, Nebraska, has written V.L.S.E. condemning a certain class of pictures. Mr. Jenkins's letter is in response to a recent campaign inaugurated by V.L.S.E. offering to withdraw from distribution any Greater Vitagraph picture condemned, as not up to standard, by forty per cent. of the first exhibitors who present the picture. For instance, if four of the first ten exhibitors presenting a picture write that the picture is not a box office attraction, the picture will be withdrawn.

The picture to which Mr. Jenkins takes exception is "God's Country and the Woman," a picture that has been a huge success from a box office standpoint. Of the picture Mr. Jenkins says:

"It is excellent from the standpoint of scenic beauty. It is well directed, well acted and the types are well chosen. The exteriors are magnificent, the lightings fine and the picture would have gone over big only for the senseless injection of the illegitimate child stuff.

"By no process of reasoning can one conclude that the flaunting of the illegitimate children themes before intelligent audiences add to the merits of a production. The idea that a mother of a daughter like Josephine should be the mother of an illegitimate child and get away with it as she did, and she and the father live happily ever after, is entirely too much to ask an intelligent audience to accept as pleasing entertainment.

"Vitagraph should 'clean house' in this respect. Get away from it. Don't spoil a beautiful production, as is the case in this one and in 'The Turn of the Road.' 'Sex stuff' and 'birth control themes' are nauseating to refined people.

"I am a strong believer in Vitagraph because they usually have been free from these sickening themes."

SETS CLOCKS AHEAD

Douglas Fairbanks is in hearty accord with the new movement of starting the day an hour earlier and his entire organization have adjusted their clocks accordingly. Instead of reporting at nine o'clock at the studio, the Fairbanks organization arrives at eight and leaves at four in the afternoon. The erstwhile working schedule was nine A.M. until five P.M., but under the new system the company has time to take advantage of the sunshine and the splendid California boulevards before the sounding of the dinner bell.

HARLAN'S GOOD WORK

Kenneth Harlan, who takes the part of The Stranger opposite Dorothy Dalton in the new Triangle-Ince production, "The Flame of the Yukon," has made good the predictions of certain keen observers regarding his suitability for screen acting.

Harlan left Gertrude Hoffman's "Sumurun" company early last Winter to become a member of the Fine Arts Stock company at Hollywood. Without previous experience as an actor in the silent drama he was immediately given the leading male parts in "Betsy's Burglar" and "Cheerful Givers." In both plays he won favorable attention, and when the Fine Arts acting forces were disbanded Harlan was one of the first players to be engaged by Thomas H. Ince.

CHARLES KAUFMAN TO DIRECT

Charles Kauffman has been engaged by the J. Warren Kerrigan Feature Corporation as director of photography, and he is now in charge of the camera in filming Mr. Kerrigan's first independent production, "A Man's Man," which will be one of the two first Paralta Plays released. Mr. Kauffman first came into prominence for his work with Essanay and later became a star camera-man for Triangle, working with Director Reginald Barker. His contract with Triangle expired June 1 and he was gathered in by Robert T. Kane, vice-president of Paralta Plays, who organized Mr. Kerrigan's directorate and technical staff.

H. Sheridan Bickers, the English playwright, dramatic critic and editor, is writing the sub-titles for Bessie Barriscale and J. Warren Kerrigan's first productions, "Rose o' Paradise" and "A Man's Man."

ROWLAND THEATER OPENS

BELLEFONTE, PA. (*Special*).—At Phillipsburg the large New Rowland Theater was opened June 4-5 with the Greater Vitagraph picture, "Within the Law," featuring Alice Joyce, and did an enormous business at prices from 25 cents to $1, all seats being reserved. This is the only show house within a radius of forty miles in this populous coal country, and will run both shows and movies. It is equipped with a $6,500 Foto Player.

At Bellefonte, Manager Brown, of the Scenic Theater, ran "Civilization" for one day, June 7, at a flat 50-cent price for the benefit of Troop L, 1st Penna. Cavalry, and reaped a nice harvest to help the soldiers buy a motor truck for camp purposes. The theater was gayly decorated with flags and members of the troop in uniform acted as ushers, etc.

GEORGE T. BUSH.

SENNETT AND INCE REPORTED OUT OF TRIANGLE PRODUCING CO.

H. O. Davis Will Probably Be Studio Head on the Coast—Later Rumor That Two Named Have Returned to Fold

According to a report virtually assured correct, Mack Sennett and Thomas H. Ince have both severed their connection with Triangle Producing Company. No reason is stated beyond the assumption that it was in the course of a reshuffling of the pack in line with the reorganization spirit that seems to permeate the film atmosphere. It was asserted in the same quarter from which the foregoing report emanated that H. O. Davis, formerly of Universal, would become head of producing activities on the Coast.

A still later report but one which could not be verified was to the effect that differences had since been adjusted and that Messrs. Ince and Sennett would return to the fold and resume their activities with Triangle in their former capacities.

It was assumed that this had the ring of truth inasmuch as the studios which have been under the direct supervision of these two producers are individually suited to the pictures they desire to make and that there are no other studios so equipped.

The air has been thick with rumors of their probable affiliations, their names having been linked with several of the larger organizations of producers, but nothing definite enough to warrant publication in these columns has been developed from the many conflicting stories. Sennett and Ince have virtually held themselves incommunicado and any effort to interview them concerning their plans has been unavailing.

"SEVEN KEYS TO BALDPATE" COHAN'S NEXT

Artcraft Star Begins Work on Second Picture—Was Successful as a Play

George M. Cohan commenced work on his second photoplay for Artcraft Pictures last week at the Famous Players studio in New York city. As his new motion picture vehicle, following "Broadway Jones," which scored an immediate hit all over the country, the popular actor-author-producer has selected his famous theatrical success, "Seven Keys to Baldpate." This well-known play proved one of the season's most favorite stage offerings four years ago when it appeared on Broadway at the Astor Theater, under the direction of Cohan and Harris.

The second George M. Cohan production to be released by Artcraft, is being staged under the direction of Hugh Ford, whose many successes under the Famous Players trade-mark on the Paramount Program, have placed him among the very foremost exponents of modern screencraft.

In commenting on the new Cohan production, Walter E. Greene, president of Artcraft, said: "Although we had not intended to start the second Cohan-Artcraft picture until a later date, the many requests from exhibitors for this production in the near future, as a result of the sensational success of his first film, 'Broadway Jones,' have prompted Mr. Cohan and Artcraft to stage this subject immediately. Few stars of the stage have ever registered such an immediate hit among patrons of the screen as the popular actor-author-producer evinced in his first film offering. The prediction that he would become an immediate favorite in view of the fact that he introduces a new and distinct character to the screen has more than been fulfilled. Even were George M. Cohan an unknown quantity he would have become an immediate favorite for just this reason. Everyone who has seen the play or is familiar with the story of 'Seven Keys to Baldpate' will readily realize that this is a most happy selection not only because of the fact that it offers an ideal vehicle for the particular talents of the star but because it presents a most desirable screen story of rapid-fire theme disclosing many humorous as well as dramatic surprises.

FACTS OF EUROPEAN ACTIVITIES OF D. W. GRIFFITH

Calls to Other Side a Number of Well-Known Players

Owing to the absence of D. W. Griffith in Europe where he went to attend the presentations of "Intolerance" at Drury Lane Theater, London, sailing from New York on March 17, there have been many rumors of his subsequent movements. These necessitate a statement from the Griffith offices.

Since "Intolerance" was launched upon its wonderfully successful run in England Mr. Griffith has been in the battle trenches in France and Belgium and has been doing some special work for the British War Office and for the French Government. The nature of this work is secret and naturally cannot be announced at this time. Without violating any of the restrictions of the military censorship in England or France it is quite evident that whatever is being done will have an American participation as Mr. Griffith has called to the other side several of the best known people who have appeared in his recent productions. Among these are Bobby Harron, the Gish Sisters (Lillian and Dorothy) and Billy Bitzer, his camera man, who has been with Mr. Griffith ever since he began making big feature pictures. Bitzer and the American players sailed on the same English ship that took General Pershing and his staff to England where they landed Thursday morning, June 8.

No other authoritative statement of what Mr. Griffith has been doing abroad can be announced at this time but it is quite evident that he will have a local touch to whatever European subject he may undertake to finish when he returns to this country in the near future. These movements were taken upon Mr. Griffith's personal initiative and have nothing to do with any arrangements made prior to his sailing for Europe.

TO HANDLE SUB-SEA FILM IN STATE OF ILLINOIS

Jones, Linick and Shaefer Secure Rights to "Submarine Eye"

Williamson Brothers announce that they have just closed a deal with Jones, Linick and Shaefer, of Chicago, whereby the latter concern will take "The Submarine Eye," and after giving it an extended run at the Studebaker Theater, will book it throughout the State of Illinois. The sum involved, while not given out, is understood to have been a large one, and to have been cheerfully paid.

Readers will recall that the Studebaker Theater was the scene of the first triumph of the Williamson Brothers, which four years ago played the production known as the Williamson Submarine Expedition Pictures.

Rex O. Lawhead, who served in the capacity of manager for that attraction, is now in charge of the Studebaker showing, and is the general Western representative for the Williamson Brothers.

Jones, Linick and Shaefer have devised a number of splendid business-getting stunts which they expect will make "The Submarine Eye" a permanent Summer attraction in Chicago.

PICTURES NO DETRIMENT

Debaters on Negative Side of Question Win

An interesting debate between the Y. W. C. A. and the Y. W. H. A. of Yonkers was held Thursday evening, June 7.

The subject was, RESOLVED: That the motion picture is a *detriment to the welfare* of the people of Yonkers.

The Y. W. C. A. took the affirmative side and the Y. W. H. A. took the negative. The Y. W. H. A. won the debate because they proved that the motion picture is not a detriment, but rather a benefit, and they also refuted all arguments set forth by the affirmative side.

The speakers on the negative side were Alice Neulander, Rose Schreiner, Dorothy Taschman and Ruth Rosenberg, alternate.

The speakers on the affirmative side were Dorothy Andrews, Lora Fulton, Orrilla Holden.

The judges were Dr. Oscar Rogers, Miss Herzman, Mrs. John K. Lasher. Mrs. John C. Ten Eyck presided.

MAXINE RETURNS

Mystery Shrouds Reasons for Star's Homecoming

The change in plans by which Maxine Elliott remains in this country instead of returning to Europe, as previously announced, are shrouded in the official mystery which surrounds all passenger traffic between the United States and Europe. Miss Elliott's plans, following the completion of her two Goldwyn pictures, contemplated her immediate return to Northern France, there to resume her activities in behalf of the allied wounded. Preparations were made to carry out this schedule. Miss Elliott gave up her comfortable apartments at the Ritz, her numerous trunks were packed, her friends were bade farewell, and then followed the announcement of her sailing—with the details of ship and port withheld, as is customary.

Now comes the report of her return from an unnamed port in either the United States or Canada—and Miss Elliott is in New York again.

Presented by the Thomas A. Edison Studios

THE GHOST OF OLD MORRO

WITH

MABEL TRUNNELLE

AND

ROBERT CONNESS

(*NOW AVAILABLE*)

For Information Write or wire — KLEINE EDISON SELIG ESSANAY SERVICE

63 East Adams Street, Chicago, and other principal cities

"LAND of LONG SHADOWS"

PRESENTING

JACK GARDNER

FAMOUS STAGE STAR

A thrilling story of North America's sole remaining frontier, where men ride hard and die hard, and preserve respect for their own by the mighty violence that comes with the knowledge of right. First of Essanay-Westerns, made to meet public demand.

Written and Directed by W. S. VAN DYKE—Screen Time 65 Minutes

Released through K.E.S.E. Service

ESSANAY

1333 Argyle Street, Chicago

WILLIAM A. BRADY, Director-General.
BRADY-INTERNATIONAL SERVICE
WORLD-PICTURES
present

SUSAN GRANDAISE

The Sweetest Girl in Europe

in

"A Naked Soul"

Directed by LOUIS MERCANTON

BRADY INTERNATIONAL SERVICE WORLD-PICTURES

NEW BABY PICTURE

Baby Marie Osborne's company are nearing the completion of her latest picture, "Miss Captain Kidd," made for the Pathe Exchange by the Lasalida Films, Inc.

In this picture little Marie has some splendid opportunities to display her remarkable versatility. W. A. S. Douglas, general manager of the Lasalida Company, was delighted with the little lady's appearance as the "blood-thirsty" pirate.

AUSPICIOUS TRADE SHOWING

For "To-day," the sensational play by George Broadhurst and Abraham Schomer, which was shown in film form at the Rialto last week before an invited audience of press representatives and others interested in motion pictures, the musical setting, as well as its entire presentation, was prepared by Mr. Rothapfel, of the Rialto, and his efficient staff.

"PERIWINKLE."
Mary Miles Minter—Mutual.

S. AND M. CO. LAUNCHED

First Picture, "For Liberty," Will Have Well-Known Stars

A new film company, to be known as the S. & M. Film Company of Philadelphia, is under process of organization under the laws of the State of Delaware. A number of well-known theatrical and moving picture men are associated with the new project, among them being William Taylor, Norman Jefferies, Bart McHugh, Edward Moore, I. M. Lowry, Frank Carroll and Abe and Louis Saibosky.

Their first production will be a patriotic film, "For Liberty," written by Capt. Hesser, who served until recently as a Captain in a Canadian regiment. It will feature such stars as E. K. Lincoln, Romaine Fielding and Barbara Castleton, and will be directed by Mr. Fielding.

At a recent meeting of members of the company in Philadelphia the following officers were appointed:

President, John J. McGuirk; vice-president and general manager, Ira M. Lowry; secretary, Henry W. Schorr; treasurer, Norman Jefferies; board of directors, N. W. Taylor, John J. McGuirk, Norman Jefferies, A. L. Saibosky, Ira M. Lowry.

RIALTO THEATER OPENS AT BUTTE

New House Is Without a Peer in Its Territory

BUTTE, MONT. (*Special*).—The latest and most modern acquisition to the moving picture theaters of Butte, Montana, is the Rialto which opened early in May. This theater, designed exclusively for moving picture purposes, is without a peer in the entire Northwest. It has a seating capacity of 1,600 and provides every theatrical accommodation known to modern theaters. It is equipped with a $40,000 pipe organ, being the finest in the entire West with the possible exception of the organ in the Mormon Tabernacle at Salt Lake.

The Rialto occupies its own modern, fireproof building on the principal corner of Butte's business district and is unique in that it is the only building in the city entirely faced with white tiling. It has the only ventilating plant that embraces an air-washer among the Butte theaters. A ramp connects the main floor with the balconies; there are convenience rooms, writing and 'phone room, rest rooms and many other conveniences for the theatergoer. The interior walls of the Rialto are finished in rich and appropriate oil paintings, the general tone of the interior being burnt orange. The immense silk velour curtain is of orange trimmed in black. All seats, fittings, furnishings, carpets—in fact, everything in the theater proper was made especially for the Rialto, no expense being spared to make it the "last word" in theater construction and equipment. Only first-class pictures are shown and it is probably the only picture house in Montana that will not show advertising slides.

The Rialto is also one of the few Western theaters that can boast of a symphony orchestra in addition to the organ. The theater was built and is managed by Jensen and Von Herberg, of Seattle, and is under the personal supervision of C. S. Jensen.

CHARLES W. LANE.

PETROVA CUP WILL BE RETAINED ONE YEAR BY RIALTO

Lasky Star Delighted at Presentation of Her Picture

When, a short time ago, Mme. Olga Petrova presented on the Rialto stage the silver trophy, expressing her appreciation of the way in which S. L. Rothapfel had staged her first Lasky film, "The Undying Flame," in the big New York house, Jesse L. Lasky stood at her side. Mme. Petrova said that it was the first time in her whole career that she had felt a deep sense of pride and appreciation in the manner in which the public was allowed to see one of her pictures. She maintained that she had been given every possible desire to work with in making the production which she was justly proud of, and was highly elated with the artistic manner in which it was presented to the public.

The trophy will remain in the possession of the Rialto management for one year, when it will be presented to some other director in some other community in the United States, and so on for a period of ten years. The trophy is to encourage the improvement of music in motion picture theaters, a subject that has been of deepest interest to Mme. Petrova since she adopted the screen as her work.

Mme. Petrova's next picture will be the first of her productions that will be released by Paramount under their new star series of distribution. The production is said to be far more elaborate than anything of its kind that has ever come from the Lasky forces, and one that will make exhibitors and theater lovers justly proud of the bigger and better pictures that Paramount has determined to present under their new system.

ELSIE IS INITIATED

Miss Ferguson Shown Over Studio by George W. Cohan

Elsie Ferguson, who will shortly commence work for Artcraft in "Barbary Sheep," paid a visit to both Eastern studios of the Famous Players-Lasky last week in order to acquaint herself with the new atmosphere in which she will work. At the Fifty-sixth Street studio Miss Ferguson was greeted by George M. Cohan, who is appearing in his second Artcraft picture, "Seven Keys to Baldpate." Mr. Cohan ceased his activities before the camera in order to initiate the caller into the inner circle of the photoplay realm.

On a tour through the entire studio George M. explained the various mysteries of the film craft to Miss Ferguson, who displayed great interest in the strange surroundings. This was Miss Ferguson's first visit to a film studio.

SCREEN REQUIRES TALENT

Edna Goodrich, who is one of the late additions to Mutual's list of stars, has become so fascinated with her work before the camera that she has almost decided never to return to the legitimate stage.

"I never realized before," said Miss Goodrich, "how difficult the work for the screen was. I had rather an idea that anyone could act before the camera, but find that it takes all the talent I possess and I am working a great deal harder to gain the right effect on the screen than I ever did to make the success I have on the legitimate stage."

ADD FIFTY-TWO EXHIBITORS

The William L. Sherry Feature Film company, distributors of Paramount Pictures in New York, have added fifty-two new members of the Paramount family, all of which exhibitors have signed long-term contracts for the showing of Paramount Pictures in their respective theaters.

All three houses in the city of Ossining, N. Y., are now running Paramount Pictures. The Parthenon, the Alhambra, and Rowe's Theater are the houses in this little town of 10,000 population. Notwithstanding the fact that three houses is a large number for a town so small as this, Paramount Pictures have been sold to all of them, each house showing two features a week. The single reel subjects are also shown in the town.

CARTOONIST INCORPORATES

Harry Palmer, the well-known cartoonist, has left the Gaumont Company and the Mutual program, and will produce cartoons under the name of Harry Palmer, Incorporated, which will be released at the rate of one cartoon per week through the Educational Film Corporation of America, beginning June 25. Mr. Palmer was one of the pioneers of animated cartoons, and probably has produced more cartoons for the screen than any other cartoonist. His cartoons have appeared every week on the screen under the General, Kriterion, Paramount and Mutual programs.

BESSIE BARRISCALE EXPLAINS

Bessie Barriscale has written THE MIRROR to the effect that her contract with Triangle has expired and that her interests now lie solely with her own producing company, the Bessie Barriscale Feature Corporation and the Paralta Plays, Inc., the distributing organization, which controls all pictures she is to make for the next five years.

ALLENBAUGH PROCESS FOR HEDWIG FILMS

Important Contract Signed for Use of Method of Preserving Celluloid

O. J. ALLENBAUGH,
Inventor of the Allenbaugh Process.

One of the most important innovations in the film industry, which promises to revolutionize the entire production of moving pictures and in a short time will affect every foot of film, has just been brought to the attention of the trade papers through a contract which was signed during the past week between Shepard & Van Loan, Major O. J. Allenbaugh, of the Film Renovating Company, and C. C. Field, president of the Hedwig Laboratories.

This contract provides that the Hedwig Laboratories is to use the "Allenbaugh Process" on all of the films handled by this organization.

For three years Major Allenbaugh, the inventor of this process, who has already been termed "the Edison of the movies" because of the many other inventions he has on various moving picture appliances which will command world-wide attention when he announces them, has been working on this invention. He has labored over it night and day, never tiring, never losing his faith in his invention, which he felt certain would some day gain for him recognition in the trade.

A couple of weeks ago, while the Major was discussing other business with Harry Shepard, of Shepard & Van Loan, he described his latest invention to him.

Shepard & Van Loan at once entered into a contract with him to act as his agents and began at once to get in touch with the big laboratories throughout the country. But news travels faster than the mails, and before they had taken it up with more than two laboratories they were besieged with requests from various printing, developing, and cleaning organizations all over the country for the exclusive rights to the process.

Finally the officials of the Hedwig Laboratories became interested in the process.

Last Tuesday, at a joint meeting of the boards of directors of the various companies interested, including Shepard & Van Loan, the Film Renovating Company, and the Hedwig Laboratories, a contract was signed.

At this meeting it was further agreed that every reel of film handled by this laboratory averaging more than 1,100 feet should be put through the "Allenbaugh Process." This means that any feature picture or any film of more than 1,100 feet will be just as good one year from the day it was printed as it was the day it left the laboratory.

Every reel of film will read: "Treated by the Allenbaugh Process," with the signature of the inventor, and none will be genuine without it.

In discussing his invention with a representative of this paper yesterday the Major said:

"There has been a great many attempts during the last seven or eight years to devise some means to preserve the film, but they proved inefficient in that the film treated by these various methods became more or less brittle and instead of saving the film had a tendency to shorten its life.

"I have worked along an entirely different line. After many experiments, during which I must admit thousands of feet were destroyed and spoiled, I discovered that in treating the emulsion I had to also take into consideration a treatment of the celluloid itself that would harmonize with the treatment of the emulsion. This I have succeeded in doing and have proved that notwithstanding the emulsion is hardened, yet it is hardened in such a way as to become practically a part of the celluloid itself and the whole made more flexible and pliable than the untreated film and remains so."

Major Allenbaugh was formerly an exhibitor in Baltimore and entered into the exchange business in that territory, handling the program for the old Famous Players. He was one of the original Paramount men, and later helped to form the Metro Company, and was the president and manager of the Washington exchange.

WILLIAM FOX DISCUSSES WAR'S EFFECTS

Thinks Great Conflict Has Been Responsible for California's Bad Weather Conditions

Has the great European War been responsible for the excessively rainy and inclement weather, which has handicapped motion picture making in California this year?

William Fox, photoplay magnate, has the theory that the conflict has been responsible for the conditions which have cost him and other film producers vast fortunes in salaries for idle hours.

It is a far cry from the peaceful slopes of Los Angeles county to the battle-scarred ridges of the war front, but when it is remembered that the earth makes a complete turn on its axis every 24 hours this connection is not so remote.

"The New York *Tribune's* researches in this field bear out my observations," says Mr. Fox. "Heavy rainstorms followed the battles of Bull Run, Malvern Hill, Antietam, Gettysburg, Chancellorsville, Spottsylvania, Fredericksburg, and occurred after every battle where much artillery was used in all of Grant's campaign. The same applies to engagements during the Mexican War. Downpours came immediately after Palo Alto, Monterey, Contreras and other contests. "The battle of Buena Vista in February, 1847, was fought in a very dry season. There had been no rain for months. But showers followed then.

"The climate of California is vastly different from other parts of the United States. The so-called rainy season begins about the first of January and continues intermittently for three months. During the last period, the downpour was well nigh continuous.

"Even a drear dark day, without rain, means idleness and that means money.

"Some years ago, there existed an extensive drought along the states bordering on Mexico. The government conducted experiments by exploding dynamite. Nothing much happened in the section where results were desired, but as I recall it, it rained terrifically in Florida and ruined the orange crop.

"In the rain-making experiments in Kansas, where giant powder and dynamite were planted in long trenches and set off in salvos simultaneous with the discharge of cannon, it was the adjoining states that reaped the benefits. Isn't it just as reasonable to believe that the cataclysmic crashes of artillery abroad caused the unprecedented rains and clouds which disturbed picture work on the West Coast? I think it is not unreasonable to assume that California is within the longitudinal limits of the war-made rainbelt."

SCREEN LEAGUE FORMED

CINCINNATI, O. (*Special*).—The Cincinnati Screen League was organized at the Chamber of Commerce recently, following a meeting of Cincinnati people interested in the development of the motion picture art and industry.

The following officers were elected: W. C. Culkins, president; Mrs. Elmer G. Laurence, first vice-president; S. W. Hatch, second vice-president; Mrs. Clarence Mack, third vice-president; A. G. Hetteshelmer, fourth vice-president; Mrs. John Withrow, corresponding secretary; H. Serkowich, recording secretary and treasurer, and board of directors, Mrs. L. C. Fillmore, Mrs. Guy Mallon, Mrs. Morris L. Buchwalter, Mrs. James Hobart, Mrs. Louis N. Stix, Mrs. Chester Kern, W. S. Wessling, W. C. Bachmeyer, Otto Dieckmann, Charles Weigel, I. W. McMahan and C. C. Hite.

SUPERLATIVE SELLS FRANCHISE

The first Superlative franchise has been sold to the Herald Film Corporation, Leo Rosengarten, president. The six pictures to be made by Irving Cummings Pictures, and also the six to be made by Lois Meredith Pictures, Inc., will be handled by the Herald Film Corporation in the following territories: New York City, New York State and Northern Jersey.

BALL CLOSES CONVENTION

PORTLAND, ORE. (*Special*).—The great ballrooms of the Multnomah Hotel were thronged to overflowing upon the occasion of the "First Annual Movie Ball," which marked the close of a two-day convention of the Oregon Motion Picture Exhibitors' League, May 29-30. The guests of honor were Margarita Fischer, an Oregon girl, Dorothy Dalton and J. Warren Kerrigan.

JOHN F. LOGAN.

MUCH ACTIVITY IN COAST STUDIOS

Numerous Changes Noted—New Productions Under Way—Items of Interest

BY MABEL CONDON.

LOS ANGELES, CAL. (*Special*).—Pending the return to Los Angeles of H. O. Davis in his important new capacity of General Manager of the Triangle Corporation, the Fine Arts Studio has been put under the management of O. E. Sellers, formerly Universal Production Manager. E. G. Patterson is taking the business management, thus filling the position held so long with the Majestic-Reliance organization by J. C. Epping. Miss Elsa Lopez has been retained by the new organization in her capacity of research editor.

Ingraham to American Company

Lloyd Ingraham has affiliated with the American Film Company, and will leave next week for this studio at Santa Barbara.

Much activity is rife these days around the Paralta Studio. Oscar Apfel, who has written the continuity to the Peter B. Kyne story, "A Man's Man," will begin its direction this week, with Jack Warren Kerrigan in the title role. Mr. Apfel was the judicious choice of the Paralta Company for Mr. Kerrigan's direction, Mr. Apfel having been engaged at the same time that Mr. Kerrigan's name was signed to a Paralta contract.

Wins Luther Cup

An Anna Luther cup, as dancing award at the Nat Goodwin Cafe on Saturday, June 2, brought more film folks to this beach resort than said resort could take care of. The contestants for the large gold and silver goblet were many, and the winner was John Considine, of the Sullivan-Considine duo. Mr. Considine stepped off the winning dance with his daughter-in-law. Miss Luther was present, and tendered the cup herself to Mr. Considine and his partner.

Isadore Bernstein has gone to New York for a few days' business stay at the Astor.

Myrtle Gonzales has resigned from the Universal Company after two years as a Bluebird star.

J. R. Crone, Studio Manager of the American Film Company in Santa Barbara, brought the Juliette Day company to Los Angeles last week for several days of picture making. Henry King is Miss Day's director.

Hartford Casting Manager

David Hartford has been appointed casting manager at the Paralta Studios. He was a wise choice, as his wide acquaintance with professional people and his knowledge of the picture game generally make him a valuable asset to any firm.

Director Thomas Heffron has just returned from Reno with the Tyrone Power company. "The Planter" is the name of the picture Mr. Heffron directs and which features Mr. Power.

The William H. Clifford Photoplay Company has been arranged and promises to begin production within a month. C. E. Bentley, New York capitalist, is fathering this company, which will make an early announcement of further plans.

Duncan Does Long Shift

William Duncan worked through a straight twenty-four hours on certain scenes for the eleventh episode of the Vitagraph "Hearts of Flame" serial. Mr. Duncan allowed members of his company to work in relays of eight hours, and as though by way of reward the following day received a wire from J. Stuart Blackton, which expressed the pleasure of the Vitagraph Eastern officials with the three episodes of the serial, which had just been run off in the Eastern projection room.

The new popularity which has come to Dorothy Phillips, resulting from her work in Harvey Gates's story, "Hell Morgan's Girl," has meant that Miss Phillips has worked for two directors since January 1, thus insuring her in a new play each month.

Ruth Stonehouse, in completing a five-reel picture at Universal City in which she and forty-four dozen pairs of shoes are being featured, left immediately for the O'Neil ranch, in the vicinity of San Diego, to spend a week in the making of scenes for a new five-reel picture entitled "The Little Swede."

Tyrone Power is now the star of the newly formed Marine Film Company of Los Angeles. M. Phillip Hansen is the general manager of the company, Henry Otto the director, and Richard Willis author of the Marine Company's first picture. Frances Burnham, Agnes Blanchard, Jay Belasco, John Oaker, Winnifred Greenwood and Gypsy Abbott have prominent roles.

Scenario Editor Rests

Mary H. O'Connor, who served so well as scenario editor at the Fine Arts Studio, in search of the highest point on which to vacation for a while, has chosen the Grand Canyon. She threatens to leave for it almost any day after two weeks of leisurely visiting with the friends in Los Angeles whom she has been too busy during the past two years to really see as often as she might wish.

Loyola O'Connor, who also was a valued member of the Fine Arts Company, has returned from San Francisco, where she attended the commencement exercises of her son, Richard Johnston, at the Leland Stanford University. After practicing seven hours daily and taking examinations at night, young Mr. Johnston will be one of the first Stanford boys to be sent to the officers' training quarters.

Await Woods Articles

The news that Frank E. Woods, formerly "The Spectator" on THE MIRROR, is to contribute a series of articles on the motion picture industry to the publication with which he was affiliated eight years ago, was all in the way of good news to the many admirers of Mr. Woods in Los Angeles.

J. C. Jessen appeared at the Screamers' latest party—the one at which the name Screamers was changed to Toreadors—and all within earshot of the returned J. C. J. heard all the latest news of New York's Broadway. A hurry-up business call from the main office of the *Motion Picture News* took that publication's West Coast representative hurrying into New York, and has but just brought him back.

Louise Lester is recovering from a two months' illness and, by way of aiding her convalescence, has taken a home at the beach at Santa Monica for the Summer.

"Baldy" Belmont Entertains

Joseph "Baldy" Belmont is making a decided and lasting impression upon the attendance at Woodley's Broadway House this week. It is in the making of "Oriental Love," with Ora Carew, that Mr. Belmont shines forth.

Wayland Trask and Polly Moran are a duo at work in a Keystone comedy. Claire Anderson, in a prize-fight picture, adds to the activity of this big studio.

Dot Farley, Peggy Prevost and Rena Rogers are the three feminine fun-makers on the Fox lot. Dot Farley is making Sunshine laughs under "Pathe" Lehrmann's direction.

Accidents

Bessie Love and Sylvia Bremer figured in respective accidents last week. Bessie fell from an elevation on to a sink in the making of "kitchen stuff" at the Culver City studio. Her back was injured and the services of a physician were required. The latter reported the injury not serious, however, and Bessie resumed work in a short time. Sylvia Bremer's accident occurred in the ocean when, taking her daily swim, she was hit by a floating log, and as a result was absent from the studio for several days. Both girls are on the "fully recovered list."

Al Kaufman, pugilist, is a new member of Director George Marshall's company at Universal City. Mr. Kaufman will work with Neal Hart.

Director Lynn F. Reynolds is filming Alice Hegan Rice's story, "Mr. Opp." It will be a Bluebird release.

Marshall Stedman has just completed a two-reel picture featuring Lena Baskette. Myrtle Stedman wrote the story around this little Universal dancing girl.

Mollie McConnell, of the Balboa Studio, has been unable to work for the past three weeks, owing to having broken her arm.

Kathleen Clifford is in the midst of the thirteenth episode of "The Twisted Thread" serial, under the direction of Edgar Jones, with Albert Russell assisting.

Supporting Baby Ruth Gloria Joy in the third picture of the Balboa baby series appear Ruth Lackaye, Edward Jobson, Neil Cameron Hardin, Jr., Mignon Le Brun, Charles Dudley and Jane Peprell.

Dalton Does Alaska Story

Dorothy Dalton's new starring vehicle, ready for her upon her return trip from the East, is "The Flame of the Yukon," written by Monte M. Katterjohn. Kenneth Harlan will play opposite Miss Dalton, with Margaret Thompson in an important role. Carl Ullman and May Palmer complete the cast, with Charles Miller as director and Clyde De Vinna as cinematographer.

Kathlyn Williams, Wallace Reid and two companies of coast artillery made exciting happenings in the Lou Tellegen-directed Paramount picture now being completed at the Lasky Studio.

Paul Willis has been engaged by the Morosco Company to play opposite Vivian Martin in the latter's newest picture.

MacDonald Stages Wedding Supper

Director Sherwood MacDonald, preparing to direct a wedding supper scene in the newest Jackie Saunders-Mutual feature, ordered a real banquet prepared, comprising, among other things, a large turkey, a 36-pound wedding cake, salad made of California fruits, coffee and molded ices. If Mr. MacDonald's idea was to have an aggregation of real appetites present at the wedding feast, he should be more than satisfied with the result as the screen shows it.

Louise Glaum will have William Conklin play opposite her in her new "vampire de luxe" feature, in which will also appear Jack Richardson, Jack Gilbert, J. P. Lockney and Gertrude Claire.

Jack Cunningham, scenario editor of Universal City, is author of the five-reel "The Fourth Glove," being made into a Bluebird production by Elmer Clifton. It features Franklyn Farnum and Brownie Vernon.

Bessie Love is at work on her second Ince-Triangle play, written by J. G. Hawks and directed by Charles Miller. Frank Borzage plays opposite her. This marks Mr. Borzage's return to the Ince fold after two years of leads and directorial honors elsewhere.

W. H. Taylor is directing Louise Huff and Jack Pickford in a new production at the Morosco Studio.

To the Poorest and the Wealthiest Member of the Theatrical Profession:

A Liberty Loan Bond is better than a dollar bill, because your Uncle Sam, the same gentleman who issues the dollar bill, offers the bond as the very best thing he prints.

It works while you sleep, when you are laid off, when you are ill.

Folks of the Theatre! You've got to start saving now. You are forever helping others. Now help yourselves.

You who are well fixed must buy in the thousands.

You in moderate circumstances must buy in the hundreds.

You who are poor must buy one bond.

If you haven't even fifty dollars to show for your years of work, we'll help you. You can start with $1.00; we will show you how.

Write now for full information to

ARTHUR DALY, Secretary,
THEATRICAL LIBERTY LOAN COMMITTEE
HUDSON THEATRE, NEW YORK CITY

The possession of a Liberty Loan Bond is

A Potent, Practical Proof of Your Patriotism

THEATRICAL LIBERTY LOAN COMMITTEE

E. F. Albee	Sam H. Harris	Lee Shubert
Martin Beck	Mrs. Henry B. Harris	Winchell Smith
Digby Bell	Alf. Hayman	John Philip Sousa
Wm. A. Brady	Raymond Hitchcock	Augustus Thomas
Irvin Cobb	George V. Hobart	George C. Tyler
William Collier	Arthur Hopkins	Bayard Veiller
F. Ray Comstock	De Wolf Hopper	Frank W. Vincent
Henry Dazian	Rupert Hughes	David Warfield
Chas. B. Dillingham	Jerome D. Kern	Joseph Weber
Max Dreyfus	Mark A. Luescher	John D. Williams
John Drew	Fred Niblo	Thomas A. Wise
William Farnum	Joseph Riter	Rennold W. Wolf
Daniel Frohman	Cyril Scott	Al. H. Woods
Salisbury Field	Archie Selwyn	Florenz Ziegfeld, Jr.
George A. Gottlieb	Edgar Selwyn	

JOHN L. GOLDEN, Chairman

We especially desire the name of every Liberty Loan subscriber, whether he buys his bond through this Committee or any other source. This is not for publicity, but because a record of the aggregate sum subscribed to this patriotic cause by members of the profession may be useful in the matter of future legislation affecting the interests of the Theatre.

Get on the Theatrical Roll of Honor! It Closes June 15th

I have subscribed $.....
(You may add my Name to the Theatrical Roll of Honor)

I subscribe herewith $.....

I will subscribe $1.00 toward one bond on receipt of information as follows:

.....

.....

.....

Cut This Out and Mail to Arthur Daly, Hudson Theatre Building

PATRIOTIC APPEAL IN NEW ESSANAY

Bryant Washburn Is Star of "The Man Who Was Afraid"—Other News of Productions

"The Man Who Was Afraid" is the title of Bryant Washburn's next Essanay feature. It is said to possess a powerful patriotic appeal.

It was written by Mary Brecht Pulver and published in the *Saturday Evening Post* last Summer. At that time the National Guard was being mobilized for border service. Hinging on the President's call to arms and portraying a man who was afraid to answer the call, the story caused a sensation. It proved a strong aid in recruiting fighting men.

The screen version has been altered to fit present conditions. However, it has not lost any of the patriotic fervor with which the story was filled. The aim is to make it one of the most rousing stimulants to patriotism ever presented on the screen.

The Essanay Company in addition to supplying a completely outlined advertising campaign on the "Do Children Count?" series has also laid a solid foundation for the proper reception of the twelve subjects. These photoplays are a direct result of the demand made on all sides for pictures suitable for children's programs.

"Land of Long Shadows," the first of Essanay's series of Westerns, is getting off this week with a good pre-release start. This feature, which presents Jack Gardner, the former musical comedy star, is reported to be meeting with a highly satisfactory reception from exhibitors at trade showings. It will be released June 18 through K. E. S. E. service.

ON LOCAL SCREENS

THE STRAND

The Strand Theater presents an exceptionally attractive program this week headed by Fannie Ward who is seen in the stellar role of Lasky's "Her Strange Wedding," especially prepared for the screen by Charles Maigne from George Middleton's popular story. The supporting cast includes Jack Dean, Tom Forman, and Billy Elmer. Another interesting film feature is "Gold That Glitters," one of O. Henry's best and most famous stories, in which captivating Mildred Manning appears in the leading role. Victor Moore, the popular fun-maker is seen in his latest comedy. There are also scenic and educational studies, and the latest American and European news pictures.

THE RIALTO

"On Trial," Elmer L. Reisenstein's notably successful play, which ran for two years at the Cohan and Harris Theater, was given its first presentation in photoplay form at The Rialto this week. The production was made by the Essanay Company with a cast which includes Barbara Castleton, Sidney Ainsworth, James Young, and Little Mary McAlister. The film has the distinction of being the first one purchased by the recently organized First National Exhibitors' Circuit. Mr. Rothapfel, of The Rialto, president of the Circuit, has planned certain striking innovations for the premiere presentation of this exceptional picture and has provided it with special incidental music. "On Trial" makes a particularly powerful picture because of the photoplay methods used in developing the original stage version.

Charming glimpses of the ever fascinating geishas of Japan form part of "The Land of the Rising Sun," the added attraction which is in its third week at The Rialto. Beautiful effects of architecture and illumination are found in the second instalment of "The Thirteenth Labor of Hercules," the official pictures of the Panama-Pacific Exposition. Mr. Rothapfel's Animated Magazine brings patrons abreast of the day's news in picture form, besides affording them much laughter and not a little instruction of various sorts.

VIOLA DANA AIDS ENLISTMENT

Marblehead, Mass., the birthplace of Molly Pitcher, whose brave performance on the field of battle won her a place in the Hall of Fame, celebrated the anniversary of Molly Pitcher's birth by holding a big Liberty Parade. The big parade, in which every man, woman, and child in Marblehead took part, was led by Viola Dana, the delightful Metro star, who was there with her company making exteriors for her forthcoming play, "Aladdin's Other Lamp."

Mounted on the finest horse in this section of the world, little Miss Dana, flanked by the Mayor and Chief of Police, rode at the head of the longest procession ever witnessed in this city.

After the parade there was a monster mass meeting, at which Miss Dana and her company urged the young men of Marblehead to enlist.

RAILROAD SERIAL EXPENSIVE

The Signal Film Corporation in a little over ten months has spent upwards of $11,000 for railroad equipment for staging spectacular wreck scenes in "The Railroad Raiders," the serial featuring Helen Holmes which is being released through the Mutual Film Corporation. This does not include cars that have been built for wrecking purposes by the technical staff at the studio.

There have been all kinds of wrecks. Freight trains have been demolished. Pullman cars have been thrown from the rails and rolled down embankments, warehouses have been destroyed, box cars have been burned, dynamited and thrown into the bay all to cause thrills for the sensation-loving public.

A POPULAR GIRL

Alice MacChesney, Metro's new ingenue lead is fast becoming as popular on the screen as she was in Chicago, where she won the big popularity contest a few years ago. Miss MacChesney is but eighteen years old and will be seen in the forthcoming Metro wonderplays, "The Trail of the Shadow" and "The Will o' the Wisp." Later on she will become leading woman for a well-known male star.

A COMEDY "HEAVY"

Emma Wilcox, who came to New York recently, has decided to remain here under the personal direction of Jules Burnstein, of the Monmouth Film Company, and will soon be making a bid for favor in comedy films. She weighs about three hundred pounds, but has the advantage of youth and good looks. Mr. Burnstein is confident there is a future for this unusual type among the picture artists and will shortly announce his plans for this new "find."

"DEEMSTER" IN CHICAGO

Circus Men Buy Hall Caine Picture for Three States

One of the most important State rights deals ever negotiated has just been closed by W. E. Shallenberger, president of the Arrow Film Corporation, with John B. Warren, part owner of the Hagenbeck-Wallace Circus, and Fred Clarke, president of the Riverside Show Printing Company, of Chicago.

Messrs. Warren and Clarke, in association with their partners in the circus business, the racing world, and the United Fairs Booking Association, bought "The Deemster" for the States of Illinois, Indiana, and Wisconsin and straightway opened offices at 64 West Randolph Street, Chicago.

The big Hall Caine spectacle starring Derwent Hall Caine will open an extended engagement at the Colonial Theater, Chicago, Sunday, June 17.

PRAISES UNIVERSAL MAGAZINE

"I have been closely following developments in the motion picture world for a number of years and I have run across no single medium which is doing more and which gives greater promise of doing more in the way of educating and quickening the intelligence and arousing the spirit of patriotism among the public generally than your Universal Screen Magazine," wrote Dr. John Forbes, noted educator and former vice-president of the American Educational Association, the other day, to Jack Cohn, editor of the Universal Screen Magazine.

PHOTOPLAY FEATURES

(All listed are dramas unless otherwise stated)

PARAMOUNT

FAMOUS PLAYERS
The Little Boy Scout, Ann Pennington, June 25.
At First Sight, Mae Murray, July 2.
The Love that Lives, Pauline Frederick July 9.

LASKY
The Jaguar's Claws, Sessue Hayakawa, June 11.
The Inner Shrine, Margaret Illington, June 14.
Her Strange Wedding, Fannie Ward, June 25.
Forbidden Paths, Vivian Martin and Sessue Hayakawa, July 12.

MOROSCO
The World Apart, Wallace Reid, Myrtle Stedman, June 4.
Giving Becky a Chance, Vivian Martin, June 7.
Big Timber, Kathlyn Williams and Wallace Reid, July 5.

PALLAS
A Roadside Impresario, George Beban, June 18.
Heir of the Ages, House Peters, June 21.

GREATER VITAGRAPH
The Magnificent Meddler, Mary Anderson, Antonio Moreno, June 4.
The Question, Alice Joyce, Harry Morey, June 11.
The Maelstrom, Earl Williams, Dorothy Kelly, June 18.
A Son of the Hills, Belle Bruce, Antonio Moreno, June 25.
The Message of the Mouse, Anita Stewart, July 2.
Mary Jane's Pa, Marc MacDermott, Mildred Manning, July 9.

PATHE GOLD ROOSTER
THANHOUSER
An Amateur Orphan, Gladys Leslie, June 3.
Fires of Youth, Frederick Warde, June 17.

ASTRA
The Iron Heart, Edward Arden, May 27.
Blind Men's Luck, Mollie King, Earle Foxe, June 10.

BLUEBIRD
Bringing Father Home, Franklyn Farnum, Brownie Vernon, June 4.
A Doll's House, Dorothy Phillips, June 11.
Fires of Rebellion, Dorothy Phillips July 2.
The Car of Chance, Franklyn Farnum, Brownie Vernon, July 9.

BRADY-WORLD
The Crimson Dove, Carlyle Blackwell, June 4.
The False Friend, Robert Warwick, June 11.
The Stolen Paradise, Ethel Clayton June 18.
The Divorce Game, Alice Brady June 25.
The Price of Pride, Carlyle Blackwell, June Elvidge, July 2.
The Brand of Satan, Montague Love July 9.

TRIANGLE
FINE ARTS
That's All, Jack Devereaux, June 3.
KAY-BEE
Bawbs O' the Blue Ridge, Bessie Barriscale, June 3.

K. E. S. E.

EDISON
The Ghost of Old Morro, Mabel Trunnelle, Robert Conness, June 25.

SELIG
The Mystery of No. 47, Ralph Hers, June 4.
Little Orphan Annie, Violet De Boccari, July 9.

ESSANAY
Filling His Own Shoes, Bryant Washburn, June 11.
Land of Long Shadows, Jack Gardner, June 18.
The Man Who Was Afraid, Bryant Washburn, July 2.

METRO

ROLFE
The Belle of the Season, Emmy Whelen, June 9.
The Greatest Power, Ethel Barrymore, June 25.

YORKE
The Haunted Pajamas, Harold Lockwood, June 11.

METRO PICTURES CORP.
Lady Barnacle, Viola Dana, June 4.
The Greatest Power, Ethel Barrymore, June 18.
Aladdin's Other Lamp, Viola Dana, June 25.
The Will o' the Wisp, Mabel Taliaferro, July 2.
The Trail of the Shadow, Emmy Wehlen, July 9.

POPULAR
MUTUAL
The Serpent's Teeth, Gail Kane, May 28.
Reputation, Edna Goodrich, May 28.
Shackles of Truth, William Russell, June 4.
Periwinkle, Mary Miles Winter, June 11.
A Bit of Kindling, Jackie Saunders, June 11.
The Dazzling Miss Davison, Marjorie Rambeau, June 11.
The Upper Crust, Gail Kane, June 25.

UNIVERSAL
The Circus of Life, Rae Ree, Mignon Anderson, June 4.
The Field of Honor, Louise Lovely, June 11.
The Fire of Youth, Jack Mulhall, June 18.
Man and Beast, Eileen Sedgwick and Kingsley Benedict, June 25.

ART DRAMAS, INC.
APOLLO
The Mystic Hour, May 21.
Golden God, June 14.

VAN DYKE
Song of Sixpence, May 24.
Mate Appeal, June 21.

ERBOGRAPH
Little Miss Fortune, May 10.
Charity Castle, June 7.

U. S. AMUSEMENT CORP.
Auction of Virtue, Naomi Childers, May 7.
House of Cards, May 31.

FOX
The Slave, Valeska Suratt, June 3.
The Broadway Sport, Stuart Homes, June 10.
Wrath of Love, Virginia Pearson, June 17.
Some Boy, George Walsh, June 24.
When a Man Sees Red, William Farnum, July 1.
The Siren, Valeska Suratt, July 1.

ARTCRAFT
Broadway Jones, Com. Dr. Geo. M. Cohan.
In Again, Out Again, Douglas Fairbanks, April 30.
A Romance of the Red Woods, Mary Pickford, May 14.
Wild and Wooly, Douglas Fairbanks, June 24.
The Little American, Mary Pickford, July 2.

SELZNICK
The Easiest Way, Clara Kimball Young, April 30.
The Law of Compensation, Norma Talmadge, April.
Panny, Norma Talmadge, May.
The Silent Master, Robert Warwick, April.
A Modern Othello, Robert Warwick, May.

STATE RIGHTS AND INDEPENDENT

ARROW
The Deemster, Derwent Hall Caine.

H. J. BROCK, NEW YORK
The Manxman.

CARDINAL
Joan, the Woman, Geraldine Farrar.

CHARTER FEATURES
The Lincoln Cycle, Benj. Chapin.

CORONA
Curse of Eve.

FRIEDMAN
A Mormon Maid, Mae Murray.

FROHMAN
The Witching Hour, Audrey C. Smith, Jack Sherrill.
God's Man, H. B. Warner.

D. W. GRIFFITH
Intolerance.

IVAN
Enlighten Thy Daughter.

JAXON
Strife, George LeGuere.
Pokes and Jabs Comedies.

WILLIAMSON BROS.
Submarine Eye.

EDGAR LEWIS
Bar Sinister, Mitchell Lewis. Purchased by F. G. Hall, New Jersey.

B. S. MOSS
The Power of Evil, Margaret Nichols.
The Girl Who Doesn't Know.

PARAGON FILMS
The Whip.

SELIG SPECIAL
Beware of Strangers.
The No'er-Do-Well.
The Garden of Allah.

L. J. SELZNICK
The Barrier.

SHERMAN ELLIOTT
The Crisis.
The Spoilers.

ULTRA
Woman Who Dared.

UNIVERSAL
Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry DeMore, Leah Baird.
Robinson Crusoe, Robert Leonard, Margarita Fischer.
Hell Morgan's Girl.
Even as You and I.

EDWARD WARREN
Warfare of the Flesh, Walter Hampton, Charlotte Ives.

HILLER & WILK, INC.
The Battle of Gettysburg.
The Wrath of the Gods.

SERIALS

PATHE
Mystery of the Double Cross (15th). The Face of the Stranger, Mollie King, June 10.
The Neglected Wife (5th). The Crisis, Ruth Roland, June 10.

KALEM
The American Girl (15th). The Sage Brush Law.

MARJORIE RAMBEAU AND JACKIE SAUNDERS ON MUTUAL LIST

Releases for June 18 Include Two Star Productions

The Mutual release list for June 18 is headed by two Star productions—"The Dazzling Miss Davison," featuring Marjorie Rambeau, and "A Bit of Kindling," in which Jackie Saunders plays the lead.

The name of Marjorie Rambeau works magic in the box-office. It should be played up big in all advertising. An air of mystery surrounds the story also. "A Bit of Kindling" shows Jackie Saunders as a rugged newsgirl.

"A Desperate Deed" is the eleventh chapter of "The Railroad Raiders," scheduled for June 18. One thrill follows another in quick succession. Helen Holmes is the star.

The fourteenth chapter of the "Jimmie Dale, Alias the Grey Seal," series, ready June 22, is "A Sheep Among Wolves."

"Tillie of the Nine Lives" is the La Salle Comedy released June 19.

The Cub Comedy for June 21 is "Jerry's Red-Hot Trail" and features George Ovey, assisted by Louis Fitz Roy, George George, C. E. Feehan, Harry De Roy, and Claire Alexander.

"Mutual Tours Around the World," which come to the screen on June 19, show Nantes, a port of Western France; Pozzuoli, an ancient town of Italy, and a Russian village in Winter.

"Mutual Weekly" will be released on its regular day, Wednesday, June 20.

"Reel Life," scheduled for June 21, is made up of five subjects—knitting hosiery, an auto-drawn train, reclaiming the Everglades, a tilting match on the water, and the most perfect child.

"WILD AND WOOLY" ARRIVES

The negative of the second Douglas Fairbanks picture, "Wild and Wooly," was delivered personally to the Artcraft headquarters in New York by Billy Shay, assistant to Director Emerson, who just arrived from California. Positive copies are now being made of the film in the East and will be ready for an advance trade showing shortly.

The entire Fairbanks organization is most enthusiastic over the new picture, and in speaking of its production to Walter E. Greene, president of Artcraft, Mr. Shay said: "'Wild and Wooly' is the type of story that should be very fast, and Director Emerson added even more speed to the picture by crowding eight reels into five parts. Mr. Fairbanks is very optimistic as to the success of the film and feels that it is the type of photoplay that will be enjoyed by all elements and should therefore have a tremendous circulation."

EDWIN CAREWE VERSATILE

Among the prominent motion picture directors whose names have become identified with special productions Edwin Carewe is attracting unusual attention at this time because of the enthusiastic reception given his recent work, Jane Grey in "Her Fighting Chance," at its initial showing at the Broadway Theater, New York.

Mr. Carewe's future as the creator of important screen offerings was assured after the appearance of "The Soul of a Woman," which was quickly followed by such notable pictures as "The House of Tears," "Snow Bird," "God's Half Acre," and many other successful features now held as standards of excellence. A complete list of his works contains more than twenty subjects and gives an interesting sidelight on his remarkable versatility.

TWO DIRECTORS FOR BABY FILMS

From now on, it is announced, there will be two directors on Pathe's Baby Marie Osborne pictures. Messrs. Bertram and Ingraham will work turn and turn about. While Mr. Bertram is making his picture Mr. Ingraham will be laying out his work and preparing his sets and locations.

W. A. S. Douglass, managing director of Lasalida, believes that in that way not only will there be much less time lost, but that the pictures will show a uniformly high grade of quality by reason of the extra attention to detail possible.

Mr. Bertram comes to Lasalida from Balboa, where he recently finished "The Neglected Wife," Pathe's latest serial.

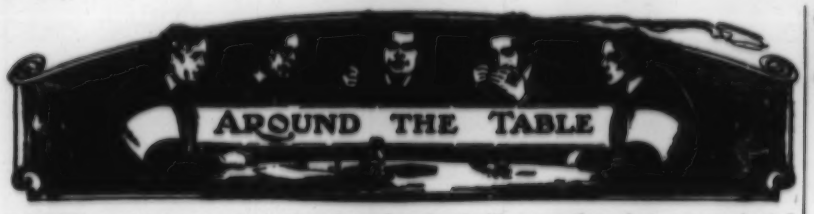
"MAELSTROM" FROM VITAGRAPH

The theme of "The Maelstrom," Greater Vitagraph's Blue Ribbon release for the week of June 18, deals with the thrilling adventures of a wealthy red-blooded clubman.

The dramatic value of the entire offering is greatly enhanced by the dominating personality of Earle Williams, who plays the leading role, that of the adventurous clubman, Jimmie Hallet. He is ably supported by a cast of Vitagraph notables headed by Dorothy Kelly and including Julia Swayne Gordon, Denton Vane, John Robertson, Gordon Gray, and Bernard Seigel.

The play was written by Frank Frorst and staged by Paul Scardon, who was associated in many of Mr. Williams's most recent successes, including "Arsene Lupin," "Apartment 29," and "The Hawk."

"Gold Bonds" is the title that has been bestowed upon the latest Triangle production featuring Winifred Allen and Jack Devereaux.



SMOKE wreaths arose from the pipe of the Truculent Poet as he blinked at the others across a foaming mug of ginger ale in the little Cafe Nemo. Before him also sat a large dish of ice cream.

"I believe," he asserted, "in all the comforts of a home an' in enjyin' one's self to the limit, providing you don't go abaft the dead line."

"Your ice cream reminds me," said the Gentle Critic, "that Mary Miles Minter of Mutual, owns an interest in an ice cream factory in Los Angeles, but her mother won't let her eat any of it, lest her complexion be injured."

"Well," returned the Poet, "Bill Russell also of Mutual, likes ice cream better'n anything else most. There ought to be some way of adjusting that proposition."

"They also say," continued the Critic, "that some young man who admires Miss Minter from afar has presented her with a half-interest in a greenhouse at Minneapolis."

"I think that on the whole it pays better to be a feminine star than a masculine," observed the Orator.

"Bet your life," declared the Poet, "female stars is allus gettin' something give to 'em, while the poor male luminaries are expected to do the givin' even if they are twinklers. Look, too, how many more times the wimmen gets their fotygrafts in the papers! A male star's got to be as handsome as that swab Adonis afore he gets a look-in with you fresh-water lubbers."

"To hear him talk you'd think he'd been crossed in love or something, wouldn't you?" remarked the Man in the Corner.

"They do say," interpolated the Poet, to change the subject, "that Mary Pickford had an awful time getting a belt big enough to go 'round Pete Schmid; there's a rumor it was made by one of them concerns that turns out belts for machinery. Any way, it's a handsome thing—particularly the buckle, and poor old Pete's that proud of it they say he wears it when he snoozes even."

"Little Mary is certainly appreciative, any way," said the Orator. "It isn't always that the stars think of the boys behind the typewriter."

"I been press-agentin' stars and near-stars for nigh onto ten years," asserted the Poet mournfully, "an' all I ever got was a pair of silk suspenders that was so short I used 'em for hose garters."

* * *

"Lloyd Robinson writes me," went on the Poet, "that while the Morosco people were putting on 'The Heir to the Ages' the actors used all the rugs on the floors of their homes for costumes—it's one of them cave-man stunts, you know."

"That's the first time," said the Critic, "that I knew they had rugs or clothing in cave-man times. I thought they used animal skins."

The Poet looked at him in disgust. "There's no use telling you a yarn," he said, "you're too doggone literal. Besides, how do you know these wasn't skin rugs? Why," he added, brightening, "o' course they was! That reminds me of a letter I got from Bennie Zeidman. Wait, I'll read part of it to you: 'Just got in from the Sierra Nevadas, where I killed nine mountain lions, eight wild cats, and four polecats. Not as popular as I used to be—but will soon be all right again. Signed, Bennie.'"

* * *

"I see that Virginia Pearson has lost her onyx ring—the famous one that has been handed down in her family for years and years," said the Man in the Corner. "They say she's advertised it and offers a reward of $500 for its recovery——"

"Dead or alive?" asked the Poet.

"Seriously, though," he went on, "I know all about that ring——"

"What?"

"I mean I know it was a great ring—why, vamps by the dozen had copies of it made. It had a pearl set in the middle of a square piece of onyx, and if you recall some of Virginia's films from Fox you'll remember that jool."

"They've got a wide radius to search in—it was lost by the maid somewheres between Miss Pearson's home on the Drive and the Fox studio at Fort Lee."

"Maybe it dropped off the ferry into the river," suggested the Poet.

"Well, let's get the Williamson's 'Submarine Eye' and make a search—then we'll send you down to dive for it," suggested the Critic.

The Poet sniffed and buried his visage in the ginger ale mug.

HOW PATHE WAR FILMS BROKE RECORDS

Ancre Battle Pictures, Showing "Tanks" in Action, Seen by 12,000 a Day at Strand, N. Y.

That the public welcomes an opportunity of viewing actual war pictures was evidenced the week of May 20 at the Strand, New York, when "The Tanks at the Battle of the Ancre," the latest Official British Government War Pictures, released by Pathe, showing the modern juggernauts in actual operation at the battle front for the first time in America were presented to record crowds at that theater.

Eleven thousand eager men, women, and children paid admission on Sunday, the first day of the run. On Monday the pictures were viewed by 12,000, and it was estimated that several thousand others were turned away at the door. There was another increase of a thousand on Tuesday, when the pictures were viewed by 13,000. To accommodate the increasing crowds Harold Edel, managing director, decided to give an extra morning performance for the balance of the week, beginning at 10 o'clock instead of at noon.

"I consider the pictures of the British tanks in action the greatest special attraction we have ever had at the Strand Theater," stated Mr. Edel. "The crowds were so great that we had to turn away thousands every day. The picture is bound to be a big money-maker wherever it is shown."

Never before in the history of motion pictures has any attraction received such favorable reviews from the New York press, which unanimously acclaim "The Tanks at the Battle of the Ancre" the greatest war pictures ever shown in America.

"The Battle of the Ancre" is in five reels and is being released by Pathe, and if the many telegrams from exhibitors all over the country are any criterion there is no doubt but what these famous British tank pictures will be in greater demand than any other feature ever released.

FAIRBANKS BUYS BONDS

Douglas Fairbanks has purchased $100,000 worth of liberty loan bonds from the Guaranty Trust Company, his New York bankers. John Emerson, Artcraft director, and Scenario Writer Anita Loos have each purchased $10,000 worth of bonds, and the balance of the Fairbanks organization are about to invest some of their earnings in these patriotic bonds. This is the result of Fairbanks's lengthy talk with his entire organization on their duty to the American flag.

TUCKER IN MARINE CORPS

Richard Tucker, formerly of the Edison Studios Stock company, whose work before the camera has always measured up to the 100 per cent. standard, has temporarily forsaken pictures and enlisted in the U. S. Marine Corps, where at present and until he is assigned definitely he is engaged in the publicity department as lecturer. Mr. Tucker will visit a great many theaters during the next few weeks and lecture on life in the Marine Corps, in theaters where "The Star Spangled Banner," an Edison three-reel feature released through K. E. S. E. is shown. Mr. Tucker frequently was cast for military characters during his connection with the Edison studios and earned many compliments for his soldierly bearing.

If Mr. Tucker does as well in the U. S. Marine Corps as he did in pictures (and there is no doubt that he will), the Government will be well served.

FROM NEW BRUNSWICK

ST. JOHN, N. B. (*Special*).—Opera House (McKay, manager): "Gloria's Romance" to turn-away crowds. Also strong vaudeville bill. Keith's House (Golding, manager): Now charging one price continuously instead of increasing when showing extra high-priced films. Business good and steady. Unique and Lyric (Hurley, manager): Serials "Pearl of the Army" and "Patria" both going strong, as shown by box offices. Other houses playing to capacity crowds.

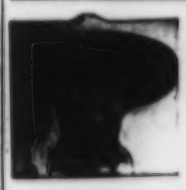
A meeting of the Motion Picture League was held recently, at which the members objected to the increased expense of the motion picture theaters in Fredericton and other maritime province cities, among those present being W. Golding (presiding); F. B. Winter, of Moncton, and David Richards and W. R. H. Fenety, of Fredericton.

Ground has been broken for a new theater in Fredericton, with a seating capacity of one thousand.

PERCY GIBSON.

BEN WILSON
Startling Announcement!
TOURING THE UNITED STATES AND CANADA
PERSONAL APPEARANCES
TERMINATION OF TRIP RETURN TO UNIVERSAL

Emmett Campbell Hall
Photoplaywright
GOLDWYN PICTURES CORPORATION


William S. Hart
INCE-TRIANGLE
CULVER CITY, CALIFORNIA

GAIL KANE
American Film Co. Santa Barbara, Cal.

BURTON KING
DIRECTING
METRO PICTURES

CHESTER BARNETT
LEADING MAN
Current Releases—"THE INEVITABLE"
"THE LAW OF COMPENSATION"

BESSIE LEARN
CURRENT RELEASE—FAMOUS PLAYERS
With Billie Burke in "The Mysterious Miss Terry"

THE KINEMATOGRAPH
AND LANTERN WEEKLY
The Original and Leading Journal of the Trade
240 pages Specimen Free 13,000 copies weekly
Tottenham Street, Tottenham Court Road, London, W.

ADELE LANE
Address care DRAMATIC MIRROR.

Edward Jose

NILES WELCH
LEAD
Technicolor Motion Picture Co.
Address Hotel Somerset, 150 W. 47th St., N. Y.
Current Release—"One of Many" (Metro.)

William H. Claire
MOTION PICTURE LEADS
Address GREEN ROOM CLUB, N. Y.

Author and Associate Producer of Half a Thousand Comedies

HAMPTON DEL RUTH
Editor and Production Manager

Keystone Studios
Third
Successful Term
Will
Expire August

THE WILLIAMS PRINTING COMPANY, NEW YORK